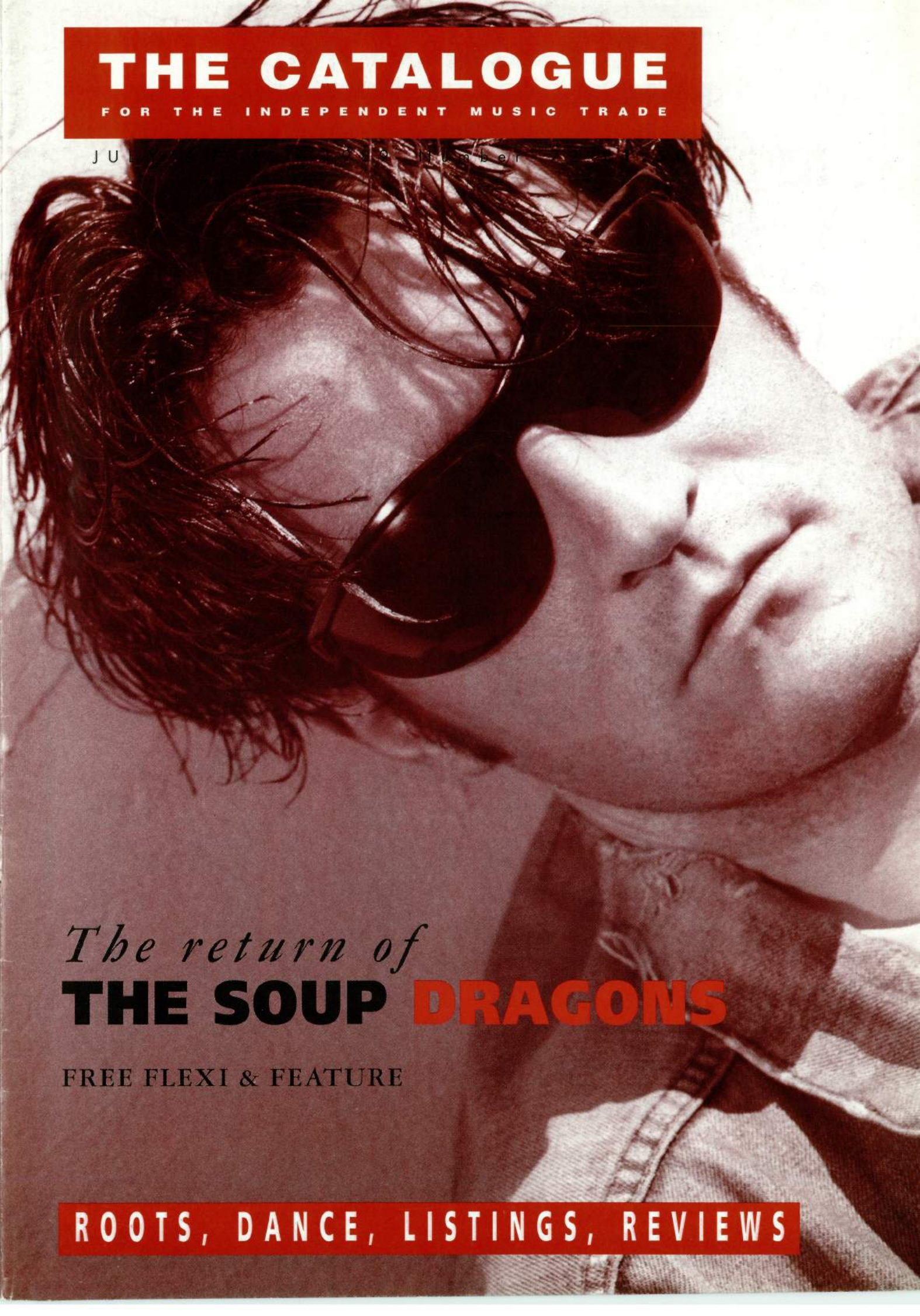
THE CATALOGUE

FOR THE INDEPENDENT MUSIC TRADE

JULY [illegible] Issue [illegible]



The return of

THE SOUP DRAGONS

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ROOTS, DANCE, LISTINGS, REVIEWS

THE**TASK**FORCE

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"THE**TASK**FORCE is, as the name implies, a company geared to a consultation, the administration, organisation and co-ordination of a record release campaign overseeing the multitude of time consuming daily tasks to ensure that a record released is not another record neglected DUE to INCOMPETENCE, INEFFICIENCY, and UNPROFESSIONALISM and most commonly NON-CONTACTABILITY WITHIN BUSINESS HOURS EVERY DAY, EVERY WEEK AND EVERY YEAR.

Bar undoubtable enthusiasm, this is NOT a recommended foundation on which to maximise the success of a record release regardless of the stature of an Artist or their Record Label/ Company. Once the opportunity to release has been secured and agreed upon, in some instances, THE**TASK**FORCE would be employed to administer a release campaign as a co-ordinational safeguard, but more than likely, we predict that THE**TASK**FORCE's involvement and employment by an Artist or their Record Label/Company would be witnessed as a prime consideration (maybe even a necessity) before a record would be distributed, carried by a sales force, plugged to press, radio or television and generally promoted."

Jim Khambatta (Monday-Saturday 1989 onwards)

Prediction

It is conceivable that at some future period in the Recording Industry, the term "task force" will become as synonymous to musical success as those other indispensable forces of sales, plugging and all round promotion.

Jim Khambatta (June 1989)

THE**TASK**FORCE

1st Floor, St. Margaret's Chambers, 5 Newton Street, Manchester M1 1HL, UK
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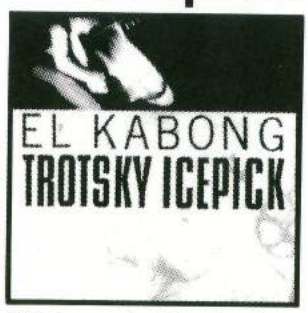
This space probably signals the first and last advertisement THE**TASK**FORCE will need and you will read. Act now.

NEW FROM SST

TROTSKY icepick



El Kabong. Invoking Quick Draw McGraw's violent alter ego, new vocalist John Talley-Jones and the band whomp you with a bouncing bundle of riffs & wits. Eleven songs (plus 3 CD bonus tracks), include the title tune, The Conveniences of Life, and a cover of The Light Pours Out of Me. SST 246 (LP/CA $7.50; CD $13.00)

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I Pass For Human. The founding Horseman reappears for a soul workout. His fiery voice embodies the darkest side of the heart; brutal honesty such as this is a rarity. Includes Pale Fire, Sick Motherfucker, and seven more songs of pain and yearning desire. SST 247 (LP/CA $7.50; CD $13.00)

BUFFALO TOM

Buffalo Tom. Music for the tattered LUV-beast doll. It's young, kinda distorted and scary-lookin. Beyond its eerie surface lies quicksand that will not let go of your mind. Produced by J Mascis; includes Sunflower Suit, The Bus, Racine, and seven more. SST 250 (LP/CA $7.50; CD $13.00)

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SST

JULY

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CONTENTS

4
UPFRONT
Prduct, label and media news

6
DEMIX
On the floor

7
NEW ROUTES
Folks up!

9
SINGLES BAR
Steinway Galoshes gets juiced

10
LISTINGS
The regular guide to current and forthcoming product available from Cartel Wholesale this month

15
SOUP DRAGONS
A full and frank exchange

19
JUST FOR THE RECORD
Masses of albums mulled over

22
CHARTS
MRIB's regular UK report
&ROCKPOOL's relevant US indie + import resume

RADIO PLAY UK
The alphabetical airplay of the UK's most rad radio shows

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CARTEL THE VITAL LINK

UPFRONT

CATALOGUE NEWS EXTRA

POLITICS

Now, it's not like The Catalogue to dabble in politics, but we had to - had to - print the above photograph, one of the most poignant images of this or any century, we defy you to disagree.

If you don't think it has anything to do with music, you're not listening.

So much for our defiance, our justification.

As to our observation?

Well, he's not just trying to go the warehouse party.

And as for the fossilised hypocrisy of outrage at a state turning troops on civilians, tell it to the Irish. With the implications of the French Revolution reduced to this year's tourist trap, plastic reproductions of Tienanmen Square's "Statue of Liberty" are no doubt on line (concept, concept!).

What price liberty? The minimum charge for reproducing this image (copyright Associated Press, tel: 01 353 1515 , B&W sales, order ref. TT3187), before negotiated discounts, is £65.00 + VAT. Charges are exponential according to circulation and size of reproduction. So much for our observation.

Better to return from the reproduction of a celebration of life to the celebration of the life of the product.

It's safer that way.

PRODUCT

Following the collapse of PRT, **Backs Distribution** announce the acquisition of two labels for distribution through the Cartel from this month, **Reckless Records** and **Run River.** Reckless' catalogue includes reissues of long deleted material from the likes of Arthur Brown, Black Sun Ensemble, Mu, the classic Soft Machine 'Live At The Proms 1970' (Reckless' most consistent seller and a documentation of the first - and last - rock group to play the Proms, part of the set having been broadcast on BBC TV at the time), as well as the entire Bevis Frond catalogue, including their latest album 'Auntie Winnie'.

Run River offers an impressive catalogue of roots and acoustic music by contemporary anbd established artists, ranging from stalwart John Renbourn, Wizz Jones, Britain's leading flamenco guitarist Phillip John Lee, to the critically acclaimed debut album 'Repairs And Alterations' by singer/songwriter Felicity Buirski.

Backs also introduce the catalogue of Norwegian label **Voices Of Wonder**, with albums from the psychedelically inclined Lost At Sea, Spacelings, Popcorn Explosion and two from the Neil Young influenced Sister Rain, their self-titled debut and the contemporary classic 'Water In Tide', proving there's more to Norway than a tricky bit of coastline.

Jungle have secured French rock/punk label **Skydog** for UK distribution, initially with a singles compilation, 'Lost Hits', featuring The Flamin' Groovies, London Cowboys, Wilko Johnson and more, with a previously unreleased Iggy & The Stooges live recording of 'Gimme Danger' to follow on 12" and CD3. Also due next month is a series of Flamin' Groovies CD3 EPs, 'Grease', 'More Grease', Goldstar Tapes' and 'Groovies Mania'. All of this must have something to do with 1992. Elsewhere, specifically in Holland, Belgian label **Antler** have expanded their operation into the territory with an exclusive distribution deal with **Rough Trade BV** with important new releases from SF electronic trio Consolidated, a hard edge dance 12", and album, 'Mussolini Headkick' from Luc Van Akker and John Butcher. Antler's UK operation initiates its relationship with World Service with the release this month of Jade 4 U's 'Rock To The Beat' 12", with two compilation albums, 'Hard Beat' and 'Made In Belgium' to follow. These latter are represented exclusively for the world by World Service, who are also the UK source of the complete Antler/Subway catalogue.

PROPERTY

Changes of address for...

BOP TAPES moving into formats other than cassette and now at: Units 128-129, 23 New Mount Street, Manchester M4 4DE, North of England. Tel: (061) 953 4067 (office), (061) 953 4000 (reception), fax: (061) 953 4001

BEECHWOOD MUSIC moving into video and now at: Shepperton International Studios, Studios Road, Shepperton, Middlesex TW17 0QD. Tel: (0932) 562611, fax: (0932) 568049

PRICELESS

Late this month, **4AD** issue a **free** 7" single by **Ultra Vivid Scene.** Available only through 'Chain With No Name' participant stores, the single features the previously unreleased track, 'Something To Eat' c/w 'H Like In Heaven', a demo version of the 'Mercy Seat' EP track. Both songs were written by Kurt Ralske and recorded as demos at Bair Tracks, New York. UVS are currently in the States preparing to play a series of dates before finishing their second album for spring '90 release, when they will make their UK live debut.

"This record is a gift from UVS and 4AD," say the label. "Anyone who takes money for this record is no friend of ours."

PRINT

UK fanzines received this month include **Recoil 1**, glossy A4, with interviews and features including Sonic Youth, Band Of Susans, Yargo, Michelle Shocked and more, plus reviews. From: 3 Curzon Avenue, Victoria Park, Manchester M14 5PU (061) 225 4381.

Ablaze 5, matt A4, interviews with Sonic Youth (they do talk a lot, don't they), Pixies, Albini, Sundays, Muses and more, plus free flexi from Leeds' Purple Eternal and Manchester's Slum Turkeys. £1.15 inc p+p from: 8 Hopewell Place, Leeds LS6 1PN.

Your Worst Fears Confirmed 2, xerox A5, with Killdozer, Head Of David, horror writers Lisa Tuttle and Ramsey Campbell, short stories and reviews, all in impossible small print. 35p + SAE from: Gerald Houghton, 49 Addington Road, Irthlingborough, Northants NN9 5ST.

Latest issue, 22, of **Soul Underground**, maintains its high standards, with cover feature on Blacksmith, dancehall reggae, Gail Sky King and swingbeat, plus news and charts. From: 28 St Johns Lane, London EC1M 4BT (01) 608 3274.

Latest **Skateboard** (session 2) offers the usual mix of news and product reviews, plus Henry Rollins on skating, frame-by-frame- how-to feature (this month: frontside feeble fakie) and Those Bloody Kids. From: 32 Paul Street, London EC2A 4LP (01) 729 3922/3804

Issue 27 of US bimonthly **Option** features Elvis Costello in conversation with Tom Waits, Laibach, Butthole Surfers, Cecil Taylor, Wolfgang Press and more, usual reviews round-up and general quality stuff. Sonic Options Network, 2345 Westwood Blvd 2, Los Angeles, CA90064, USA.

And while we're reading, our US correspondent offers printheads the following tip...

TOURIST TRAP TIME! Aside from the Empire State Building, Shea Stadium and CBGBs, the only other worthwhile place to visit on your next trip to New York has to be SEE HEAR. Now coming up to its fourth anniversary this tiny store carries probably the largest selection of every kind of music magazine known to humankind and Ted Gottfried (the owner). From the smoothest glossy to the most unreadable fanzine, if it's worth reading, See Hear has it in stock. Add to this a selection of books, cassettes and videos that is also all encompassing and covers related fields like tattooing, comics and movie sleaze and you've got no excuse for putting off that visit. Recommended purchases: Factsheet Five (the definitive guide to every fanzine in every field you've never heard of) and Murder Can Be Fun (check out the Karen Carpenter issue). For a mail order catalogue send $1 or 3 IRCs or just drop by SEE HEAR, 59 E 7th Street, New York NY10003 (212) 505 9781

PRESENTATION

Trade events to note...

The sixth **Independent Music Meeting**, Florence, October 20-22. Stands, seminars, talks. Info from: IMM c/o Arci Nova, Via Montebello 6, 50123 Florence, Italy.

The second **BID**, Berlin, October 29-31. Stands, seminars, gigs. Fuller details soon come. Contact: Berlin 261 6343. In the UK, Umbrella will be organising cheap transport for UK exhibitors/participants: 29 Beethoven Street, London W10 4LG (01) 960 1871 fax: (01) 969 1694

MARS, Paris, November 14-18. With special emphasis on the performing arts, representing 40 countries, 3000 exhibitors, 3000 professionals, with conferences, symposiums, stands and performances. Info from: MARS International, 6 bd de Strasbourg, 75010 Paris, France (1) 42 02 39 17 (UK contact: Lawrence Aston, PO Box 354, Reading RG2 7JB).

Rock Affaire 89, Rennes, December 7-10. An exceptional opportunity for labels, distributors, media to gain valuable experience of the industry in France. Trade area open to the public (turn your stand into a shop!) and professionals-only area, plus live dates as part of the Transmusicales festival. Info from: Rock Affaire, 20 rue Voltaire, 93100 Montreuil, France (UK contact: Umbrella, as above).

And, next year already, New Music World, Glasgow, September 5-9, 1990, as part of the events marking Glasgow as next year's European City of Culture, talk and trade, performance and argument from Europe and the world's leading independent music makers, promoters and distributors, focussing on the European market and 1992. Details from: NMW, PO Box 224, Glasgow G12 8PW

PERFORMANCE

Fairport Convention Annual Cropredy Festival, August 18 & 19, Home Farm, Cropredy, Oxfordshire. Europe's biggest folk festival and the only self-supporting event of its kind run by musicians. Sets from Richard Thompson, All About Eve, Climax Blues Band and more, including Steeleye Span's 20th anniversary show, and of course, the Fairports themselves. Info: PO Box 37, Banbury, Oxon.

4th Annual **Earthbeat Festival**, August 25-28, Sefton Park, Liverpool. Still compiling their shortlist, the organisers welcome bands/performers to submit tapes/videos to their office: Studio 4, 61a Bold Street, Liverpool L1 4EZ (051) 709 6493.

1989 WOMAD Festival, August 25-27, Carylon Bay, Cornwall. What can one say? Book early! Definitive planet-wide performances that defy categorisation. Essential. Weekend tickets £27.50, first kid (12 and under) free, each other child £5.00. Info: Cornwall Coliseum (to whom cheques/POs are payable), Box Office, Carylon Bay, St Austell, Cornwall (072681) 4004 (Visa, Access, Amex welcome).

WOMAD are also visiting the **Guernsey Festival**, September 3-16, presenting more than 50 artists in a 10 hour show on Sept 10. The Guo Brothers will also be on the island for several days, holding workshops and performing. Details from: Guernsey Festival Office, St Peter Port, Guernsey, Channel Islands (0481) 24411.

PROTECTION

And after all that, no doubt you'll want to contact **ROCK AGAINST NOISE,** 18/242 Darling Street, Balmain, NSW2041, Australia, campaigning for gigs without ear damage, developing awareness in musicians and music lovers of noise problems and reducing the unnecessary harm to the very means of hearing music. Remember, they say, any environment where you cannot hear the human voice from a metre away is acoustically unsafe.

DEMIX

Some month—

it's not often you see our dedicated police force running around the countryside, blocking the public highway and closing down vital service stations all in the name of stopping a few parties. And all because the odious **Daily Mail** wanted to deflect attention from interest rates, strikes, pollution, the Poll Tax and disastrous "privatisations". Let's hope the papers get bored soon - these country jaunts are enough of an expensive treasure hunt as it is.

Anyway, much legitimate attention will be focused this month on **Sleeping Bag Records**, with the release of 'Mixdown Vol 1', a young person's guide to America's most successful indie label (SBUKLP/MC/CD6 LP/MC/CD). It's an intelligent grab-bag of hits, the new, and stuff from the archives. All the label's big names are represented - Todd Terry is behind four tracks, including the eternally popular "Weekend", T La Rock's "Housin' With The T's" (which shows Terry taking note of the extra space in this year's big NY grooves) and "With Or Without You" from his new protege, Anne Marie (which sounds great, even if it does bear a stroing resemblance to Yolanda Mills' "When The Pieces Fall"). Curtis Mantronik, however, comes off less well with the (no doubt) crucial but somewhat dated "Johnny The Fox" and Hanson & Davis' hackneyed "Hungry For Love". Cash Money, as usual, sounds brilliant on "The Mighty Hard Rocker", partly because there's not much of MC Marvellous on it. EPMD are represented by "I'm Housin'", Dinosaur L by the first Sleeping Bag release, "Go Bang", and Stezo by his finest moment, "To The Max". There's also Just Ice, Jamaica Girls, Nicole and hi-speed rappers Too Badd. With well-informed sleeve notes and the usual bold Sleeping Bag UK sleeve, it's a label compilation that really gets it right.

Most current single off 'Mixdown' is **Kariya's** 'Let Me Love You For Tonight' (SBUKS/R/CD4 7/12"/ remix/CD), a superb but somewhat unhurried garage track which has had DJs all over the nation reaching for pitch control. Faster! Completing the blitz is **Stezo's** debut album, 'Crazy Noise' (SBUKLP/CD7 LP/CD), which is precisely the kind of album you'd expect a dancer-turned-rapper to make. It may not be the hardest thing you've heard, but the in-vogue R&B samples and the mix of "real" drum sounds and big beats make for a very accessible rap album. And the fact that he does his own writing and producing makes you want to forgive him for looking like such a **dork** on the sleeve. Stezo doesn't swear much and he wants you to dance...

The other compilation this month is a different kettle of worms (and that was mixed metaphor of the year). **'Freak Beats (A Tacky Souvenir of Pre-Revolutionary Northern England)'** (Bop BIP501 LP/MC/CD) sees those nice people at Bop Tapes go vinyl (and more) with Scam Records and establishes the North as a - a radical hotbed of creative freakiness. Highlight is Toss The Feathers' "Skidoo", a rearrangement of a Stockton's Wing(!) arrangement of a traditional Celtic tune with a hip-hop backbeat and acid inflections. Where's The Beach weigh in with heavy Northern acid on "Tripping The Love Fantastic", Time Kode seriously take the piss with "In The Year 2525" and old campaigners Suns of Arqua dig the new style with "Govinda's House". Surprisingly, the only track that is less than fascinating is 808 State's post-Gerald "State Ritual". Whoever wrote the sleeve notes should do it for a living.

Republic have scored for release the much sought-after import 'Together Forever' by **Raven Maize** (LICT014 12"), the people who first recorded "Jomanda". Warm and huge, it's the kind of record that makes the dancefloor seem like it's slowly revolving, but in your front room it sounds like it wants to be more of a song. No matter - with the Latin piano and big bassline, this is the sound of Garage moving gracefully forward. The Blaze remix on the flip has a different bassline and sounds like a good Blaze production. Republic also has **Tammy Lucas'** 'Hey Boy' (LICT019/R 12"), which sounds best in the House and G-Man mixes, where it's an above average and quite hypnotic garage track.

KLF have reactivated their 'What Time Is Love' (KLF004T/R 12"), which came out last year, somewhat ahead of its time. It's a near-perfect Euro anthem that was always going to be bigger on the Continent than in our more Transatlantic dance market. Sleek, exhilarating and effective. I'm not allowed to write about the follow-up single yet but I can probably tell you it's called 'Kylie Said To Jason' and it's weird.

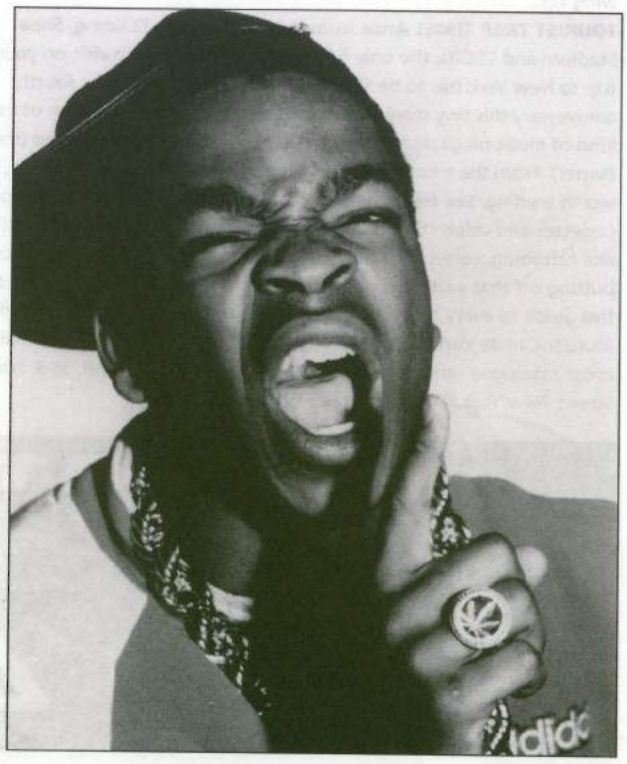
MC Merlin's youth custody spell came at an unfortunate time for him, but hopefully the damage won't be permanent and it'll enhance his cred no end. His new four-track 'Weekend Girl' (Rhythm King LEFT032/T 7/12") covers the field. The title track is gushy lovers' rap but the ragga-style "Drop The Weapon" is impressive stuff, guest vocalists and all. "Drop The Pressure" gets back to the obstreperous MC we all know and have mixed feelings about (Nail everything's down/Merlin's in town, huh? - Ed.) and "Bust Da Move" cuts-up Public Enemy-style noise. Merlin is still looking for his niche, but time is assuredly on his side. And Rhythm King release one of the highlights from **The Beatmasters'** remarkable album, 'Hey DJ' (LEFT034/T 7/12") - hip house beats, '70s vocal hook and a sharp rap. B-side is the surprisingly authentic "Ska Train". Clever.

Acid Jazz, the label and the concept, comes back on the agenda with 'Earthly Powers', the new single from **A Man Called Adam** (JAZID015T 12"). It hybridises dancefloor jazz in much the same way as Soul II Soul work with soul music and it's very nice. Irresistible bassline and quite capable of beating yer average beatbox.

And, lo, some reggae rereleases have found their way onto the page - very welcome they are too. Attack Records have released **Johnny Clarke's** 'Don't Trouble Trouble' LP (ATLP107), a collection of mid-70s singles featuring the talents of King Tubby and Striker Lee with the Aggrovators providing the rhythms. A superb piece - but even better is the companion LP 'Johnny In The Echo Chamber' (ATLP106), on which the Aggrovators reclaim theirs with dub versions of all the same songs. Next to these platters **Dennis Brown's** new LP 'Good Vibrations' (Yvonne's Special CSESLP1) sounds a bit lame, but Mums and Dads will like it.

caught by **Kevin Davies**

Merlin —



NEW ROUTES

Summer is not usually the most exciting time for new releases. The one area that tends to keep going despite this regular malaise is your own, your very own New Routes. However, everyone has to slow down sometime, and July is that time. Consequently there are rather fewer releases than usual to talk about - although the quality is fortunately unimpaired. Blowzabella have long been one of the foremost groups in the roots scene, blending undoubted skill with evident feeling for re-interpreting traditional and disparate world musics; many an ankle has been turned when executing one of the more improbable dance steps as directed from the stage of a Blowzabella g(j)ig. **Ancient Beatbox** is the name of both the group and the album (Cooking Vinyl COOK/C/CD021) that features Paul James and Nigel Eaton both (and here is the link) from the aforementioned. Taking the sound they developed with developed with Blowzabella into the 1990s James and Eaton have come up with a very remarkable record. Never have the hurdy gurdy and English bag pipes sounded so modern. In fact, of course, never has anyone tried to make them sound so modern, showing a Malcolm McLaren-style ability in utilising sounds and instruments from around the world and across, or through, generally accepted parameters of style. This is not, however, the cynical mix'n'match style-plundering of McLaren. This is rather the next step in what has been a gradual development in the unique sound of these two master musicians. Determined to breathe new life into a largely neglected medium, James and Eaton have travelled the world playing to, and with people from many cultures. What they have come up with is a blend of all these influences and nuances that is shot through with some very solid bass (from Ian Luff) and lots of beatbox machine drums. Shades of Latin, Indian, English and French (good to see the Bouree's still going lads) abound. All but one of the tracks are penned by the duo, and all have something to surprise any moribund old folky, or just anyone. The great Sheila Chandra provides the only vocals on the album, singing a genuine song as well as, lest my ears deceive me, some vocal "effects" on one of the dance toons. Once again Cooking Vinyl come up with one of the most interesting releases of the year.

ANCIENT BEATBOX

The Cropdusters are one of the most exciting of the recent crop of roots/Pogues-influenced bands, and their "Banjo Hill" single was one of last year's best: raw, lively, emotional and genuinely enduring. This month sees the release of a live mini-album, recorded at the Mean Fiddler, featuring 6 songs. Live is apparently the best way to sample this band. Live is their metier, it is what they do best, it is what their many fans adore about them. Presumably in an effort to send these last into raptures before the record hits the deck, this MLP is cleverly entitled "Live!" (DDTEP003). "Can't Slow Down At The Old Hoedown" is the catchy title of the opening song. Unfortunately, that is the only thing one can catch - the lyrics are indistinguishable and the fiddle has problems catching the banjo, which can't quite catch up with the bass, which is certainly all of a length behind the drums. More good ole southern Americana follows, and is pretty much like the first. "Proverb", track 3, though is a definite improvement. If only one knew what he was singing about (call me old-fashioned, but I like to be able to identify the odd word). Side 2 improves still further with the opening jig/reel being the most listenable (good fiddle, whistle and no singing). Despite a few too many "Yeeeoww"s, "Brrraaargh"s and "Yeeehaa"s (note the subtle differences), presumably in an effort to provide the audience with proof positive that they are witnessing a "live" and enlivening phenomenon, this actually works very well. "John Henry" and "Southern Life" continue the break-neck speed and head full tilt for the line. All in all this is definitely an example of reckless enthusiasm winning out over finesse, although I must say I was running somewhat behind in the final straight. This may be definitive Cropdusters, but I rather hope that "Banjo Hill" is a better example of their capabilities, for it is altogether a better record. For (live) fans only I suspect.

Flying in the face of perceived wisdom, Awareness Records have two releases out this month. Both are by singer/songwriters of the thoughtful and "aware" variety, and both have produced their finest moments (so far) with these records. First up is **Roy Harper** with a re-release of his seminal 1974 "Valentine" (AWL/T/CD1015), that was dedicated to Led Zeppelin and featured Jimmy Page, Keith Moon and David Bedford. A wilfully chaotic record from a pretty strange guy, who is nonetheless one of the most endearing and enduring characters in music. The front cover portrays Harper as the sensitive, care-worn soul that he now is, that has to be forced to "smile a couple of times a day". The back cover depicts Harper as the long-haired enfant terrible that he was, turning his back to us all, turning out songs like "Male Chauvinist Pig Blues" and "Acapulco Gold". Apart from "Forbidden Fruit" which seems a little unfortunate in this post-Cleveland/Coronation Street time, this is Harper as you love, or love to hate him. Great stuff.

Secondly, the second LP from **Cindy Lee Berryhill**. "Naked Movie Star" (AWL/T/CD1016) is a very mature offering indeed (bar some pretty obvious lyrics) from this tough/vulnerable girl from LA. Produced by Lenny Kaye this album is a mixture of the polemic ("Turn Off The Century"), the observational ("12 Dollar Motel") and the issue song ("Baby Should I Have The Baby?)"). Every song is thoughtful, lyrical, meaningful and Cindy has the talent to make them all sound very personal, as though they really are excerpts from her own life. Sounding somewhat like a cross between Patti Smith and Ricky Lee Jones - the passion of the former and the inflection of the latter - this will definitely prove to be a critics' favourite of the year, as indeed was her first album "Who's Gonna Save The World?" in 1988. However, this record really is good enough to achieve much wider recognition. Like Edie Brickell, Cindy Lee is talented and intelligent. Unlike Edie Brickell, she does not have a major's resources behind her; so come on all you DJs, show the world that you have some taste and independence and schedule in the likely single, "Baby". If she plays any dates here (details in The Catalogue of course) I will be one of the first in the queue for a real tonic this summer: a broad with brains (Really! - Ed.). Sinnitta? Forget it. Cindy rules.

Lastly and somewhat obscurely, we have the improbably named Rich Hardesty and The Del Rays with "Introducing... etc, etc..." on Still Sane Records of Hanover (SANE004). Hailing from Sacramento, California, Richard T. Hardesty sings country/rock songs like his pop used to, but with lyrics that come from poor town middle-America, via John Cougar Mellencamp. Played, apparently, on vintage equipment, in good rockin' style, this is a pleasant and thoughtful album that nevertheless just fails to excite. A near miss, unlike the cover, which is a mile wide of the target. So that's it - yet another month with a splendid diversity of material on release, albeit the volume somewhat reduced. Picks of the month? Ancient Beatbox and Cindy Lee Berryhill. In the immortal words of the hopefully less than immortal Casey Casen "Keep your feet on the ground and your eyes on the stars" (or something). In the meantime, see you at Cropredy 0 just follow your nose to the Real Ale tent!

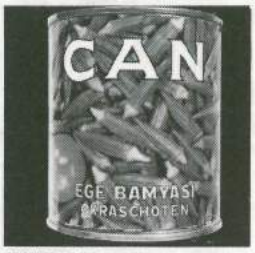
by the way, does anybody want a kitten?

CAN

FOR THE FIRST TIME ON CD

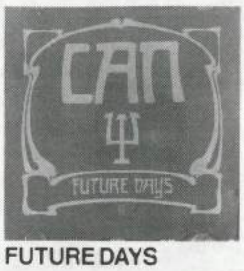
8 CLASSIC ALBUMS

CANNIBALISM

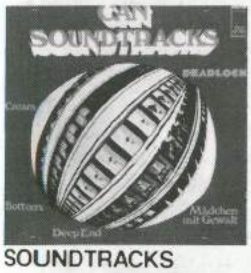


EGE BAMYASI

MONSTER MOVIE



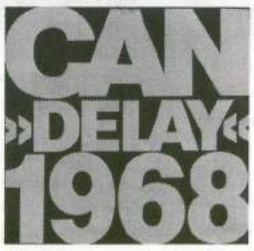
FUTURE DAYS



SOUNDTRACKS

SOON OVER BABALUMA

TAGO MAGO



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MARK ENQUIRIES 'DEPT S'

SINGLES BAR

They call me Steinway. Steinway Galoshes... on account of how I spent my whole crummy life knee-deep in shit. But that's another story. You see I got to admit it. I'm a clinker from way out, strictly heading for nowhere. I'm just a loose goose with the patter for a platter belly-racking in the face of Tombsville. So hey Jack! I crack a six-pack and get on the right track and then this editorial dude eyeballs me longtime and drags me in for a 45 fest July-wise. Vinyl meltdown starts here.

Kinda had me a notion we were in for a dark 31, seasonal lull and all that jive, but hey out of deepest Yanksville via Manchester strolls **KID CONGO & CO** with some crazy scratch'n'sniff assault sounding zooty fine to these hungry lobes. Info-wise contains Barry Adamson, some Fallguys and a high sleaze quotient that earns top wax slot toal, and I'm crappin' you negative, and since we're rappin' on the crappin' guess who's been leaving wild deposits in Steinways litter-tray? Natch it's hot catch **THE FAMILY CAT**, the purr-fect anti-dote to those post-jangling blues. Squat on a rock and bug them stars, history lessons with cool guitars. Wowed me extra positive. Won't leave you clutching a handful of sand. Let's pop the hootch and cop the pooch, it's raing cats'n'dogs. **DAISY HILL PUPPY FARM** gone left more than a tiny calling card on YOUR carpet bub! I'm orbiting kick-wise to this sonic mantra washing over me Mary Chain style. Tenuous link. Exit neatly to the one-time pudding basin piety of **PRIMAL SCREAM**. Jesuits of cool go back to rock school, turn on the fuzz, what's this new buzz? It's meatier and mightier with added surf and swagger. Too much Ramoney-phoney somehow which gets the thumb cred-wise but there are bigger birds walking this turf present-time so it's strictly for the sparrows. But hey! Don't get in a flap too soon squares cos we trading on rough ground now. **A.R. KANE** in designer chart flop shock! Or maybe no. These croony-birds act plenty tempting for sure but whether they struttin' past the next junction on bliss boulevard don't ever come clear. Radical Funk. Yeah and I'm the Pope of Kings Cross. Love-sign addicts should wait for the big 33 on its way imminent. Am I getting routine, cubes? We all gotta suck on the Liquorice Stick of life dig? And this lone beat's a sucker for the occasional dose of noise annoys so feature this. Back with their customary vengeance come **THE MEMBRANES**. Concrete-mixer 4 stringer, sheet metal hurndinger. Four tasty morsels that will move your tubes and blacken the brain-box. One gigantic Sticky Bogey baby! OK! Step on the gas and shift in gear Jack cos we really motorin' now. But wait I feel the nadges moving in. Expecting cadillacs I find myself eyeballing two tired old Struggle-Buggies. **KOROVA MILKBAR** and **MAN FROM DELMONTE** get all revved up and hot to trot but it's uphill all the way to Copycat Crescent. Whenever yours truly earfuls these Mr. Average merchants he straight off gets to thinking of some Jellybowl struggling to negotiate his way into a pair of ankle-stranglers with the lights off. Busted zipper award of the season to both outfits despite some halfway groovy git-box from the Delmonte pack. Peachy keen it ain't and I gotta give you the igg. Meantime down on pre-raphaelite turf pseudo-boho glands are working overtime as the delicate frames of **SHELLEYAN ORPHAN** practice the love-signs of lament vinyl-wise for their date with the Man in the Moon. The eagle has landed. We have Contact. Hey! You stackin' up the ZZZ's yet citizens? Man, I'm stackin' 'em so high I got vertigo, so there I go reaching for the headache-grapplers when suddenly my local Radio Rental crashes in on my space screaming bloody blue slanders about how I forgot to rave about **THE LEMONHEADS** and how it's the sound of young Boston splashing paint on the canvas of urban angst and suchlike and shouldn't I pen some zooty bulljive on this boss 45 if I ever want to see the green stuff I been workin' all these plenty hours for. So natch I middle-fingers the dude as only seasoned hipster know how and then **WHAM!!!**

If anybody looking for me telkl the cat I'm at Starsville Hotel, Utopia Manor, Rainbow's

Editor's note: The square's guide to excessive beat-speak (kooky talk)

A dark 31: an uneventful month
Liquorice Stick of Life: uninhibited self-indulgence
Sticky Bogey: something socially abhorrent yet inexplicably fascinating
Struggle Buggy: a vehicle that no longer performs satisfactorily
Jellybowl: a person of unusual proportions
Man in the Moon: a state of mind divorced from reality
Radio Rental: a person employed within the music industry sometimes called a "plugger"

Steinway was eardrum buzzin' the following:

KID CONGO & CO:
In The Heat Of The Night (Nightshift NISHI208T) 12"

THE FAMILY CAT:
Tom Verlaine (Bad Girl BGRLT01)

DAISY HILL PUPPY FARM:
Spraycan (Lakeland LKND9) 12"

PRIMAL SCREAM:
Ivy Ivy Ivy (Creation CRE067/T) 7/12"

A.R. KANE:
Pop (Rough Trade RT/T217/CD) 7/12"/CD

THE MEMBRANES:
Euro Pig v. Auto Flesh (Vinyl Drip Internation SUK8) 12"

KOROVA MILKBAR:
Do It Again (Subway SUBWAY25T) 12"

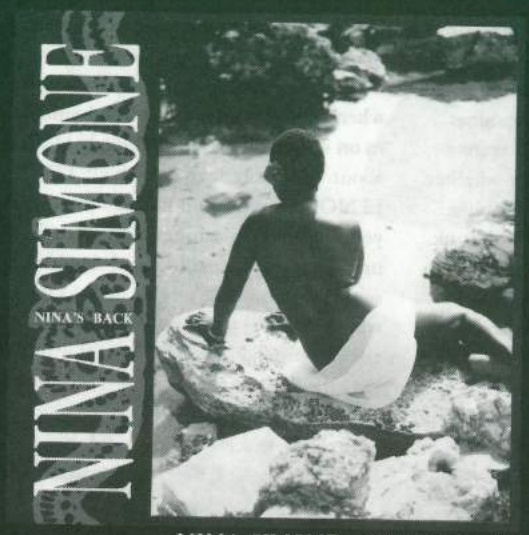
MAN FROM DELMONTE:
My Love Is Like A Gift (Bop BIP701) 12"/MC

SHELLEYAN ORPHAN:
Shatter (Rough Trade RT/T217) 7/12"

THE LEMONHEADS:
Luka (Taang! TAANG31) 7"

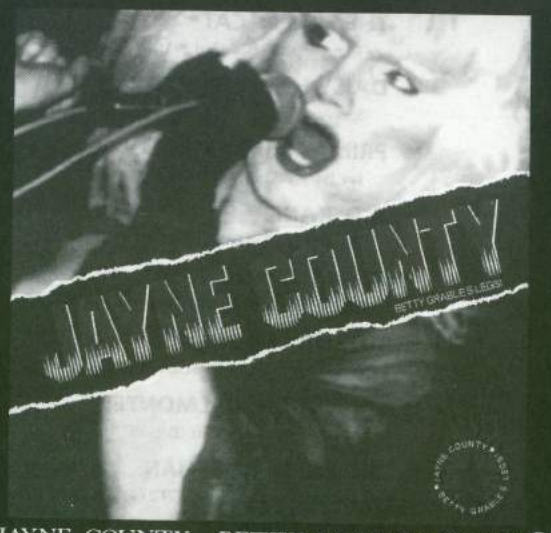
JUNGLE

RECORDS & DISTRIBUTION



NINA SIMONE NINA'S BACK
FREUD 28/C28/CD28

ANDI SEXGANG ARCO VALLEY
FREUD 24/C24/CD24



JAYNE COUNTY BETTY GRABLE'S LEGS!
MINI LP/ FREUD 27

JUNGLE OLD DAIRY MEWS · 62 CHALK FARM ROAD · LONDON NW1 8AN

JULY new releases

INFORMATION CORRECT AT PRESS TIME

❑ **BOLD LISTINGS:** OUT NOW ● *ITALIC LISTINGS:* DUE THIS MONTH

ALBUMS

❑ **THE AGGRAVATORS:** JOHNNY IN THE ECHO CHAMBER ... ATTACK (ATLP106)
❑ **ANCIENT BEATBOX:** ANCIENT BEATBOX ... COOKING VINYL (COOK021)
❑ **AZAAD:** DRUM'N'DHOL ... MULTITONE (MUT1078)
❑ **BATTLE BRATT:** BATTLE BRATT ... US METAL (US15)
❑ **BEATMASTERS:** ANYWAYAWANNA ... RHYTHM KING (LEFTLP10)
❑ **BELFAST COWBOYS:** RELIEF ... SWORDFISH (SWFMLP011)
❑ **BLAKE BABIES:** SLOW LEARNER ... UTILITY (UTIL006)
❑ **BLIND DESCENT:** TBA ... PROBE PLUS (PROBEM22)
❑ **BLIND IDIOT GOD:** UNDERTOW ... ENEMY (EMY010)
❑ **DENNIS BROWN:** GOOD VIBRATIONS ... YVONNE'S SPECIAL (CSESLP1)
❑ **BRUTAL OBSCENITY:** BRUTAL OBSCENITY ... CMFT (CMFT2)
❑ **BUFFALO TOM:** BUFFALO TOM ... SST (SST250)
❑ **CAESARIAN SECTION:** HEAL AMERICA ... INCISION (INIS2)
❑ **CHARLOTTES:** LOVE HAPPY ... SUBWAY (SUBORG12)
❑ **CHIRAG PENCHAN:** DEKHO DEKHO ... MULTITONE (MUT1073)
❑ **JOHNNY CLARKE:** DON'T TROUBLE TROUBLE ... ATTACK (ATLP107)
❑ **COMING UP ROSES:** I SAID BALLROOM ... UTILITY (UTIL005)
❑ **CONFLICT:** AGAINST ALL ODDS ... MORTARHATE (MORT60) w/Steve Ignorant
❑ **CONFLICT:** STANDARD ISSUE ... MORTARHATE (MORT40) Singles comp
❑ **COWBOY & SPINGIRL:** COWBOY & SPINGIRL ... SUBWAY (SUBORG10)
❑ **COWBOY KILLERS:** KOYAANISQATSI ... WORDS OF WARNING (WOWLP7)
❑ **THE CRANES:** SELF NON-SELF ... BITEBACK! (BB017)
❑ **D.C.3:** VIDA ... SST (SST156)
❑ **THE DAMNED:** MINDLESS DIRECTIONLESS ENERGY ... ID (NOSE18X)
❑ **DEAD FAMOUS PEOPLE:** ARRIVING LATE IN TORN & FILTHY JEANS ... UTILITY (UTIL007)
❑ **PASCAL DIATTA & SONA MANE:** SIMNADE ... ROGUE (FMSL2017)
❑ **DILLINGER:** BEST OF LIVE ... TROJAN (TRLS241)
❑ **DOCTOR & THE CRIPPENS:** RAPHANADOSIS ... MANIC EARS (ACHE18)
❑ **ELECTRO HIPPIES:** THE ONLY GOOD PUNK ... PEACEVILLE (VILE2)
❑ **ELECTRO HIPPIES:** LIVE ... PEACEVILLE (VILE13)
❑ **ELECTRO HIPPIES:** PLAY LOUD OR DIE ... NECROSIS (NECRO1)
❑ **FALLEN ANGELS:** FALLEN ANGELS ... JUNGLE (FALLLP23)
'83 reissue w/Hanoi Rocks backing Knox
❑ **FALLEN ANGELS:** WHEEL OF FORTUNE ... JUNGLE (FREUD23)
w/ex-Vibrator Knox
❑ **FISH & ROSES:** WE ARE HAPPY TO SERVE YOU ... HOMESTEAD (HMS130)
❑ **FRANK CHICKENS:** CLUB MONKEY ... FLYING LECORDS (STIR2X)
❑ **FULL MOON:** FULL MOON ... VOICES OF WONDER (LUNAR13)
❑ **FUZZTONES:** IN HEAT ... SITUATION TWO (SITU023)
❑ **GANGSTER FUN:** COME SEE COME SKA ... SKA (SKAR9)
❑ **JOE GIBBS:** AFRICAN DUB CHAPTER 2 ... JOE GIBBS MUSIC (JGMLP14)
❑ **MARTIN GORE:** COUNTERFEIT EP ... MUTE (STUMM67)
❑ **GREATER THAN ONE:** LONDON ... K=K (KGKLP2)
❑ **HEERA:** COOL AND DEADLY ... ARISHMA (ARI1007)
❑ **HOUNDGOD:** AUTOGRAPH MY CIA ASSASSINATION MANUAL ... VINYL DRIP INTERNATIONAL (SUK5)
❑ **I START COUNTING:** FUSED ... MUTE (STUMM50)
❑ **ABDULLAH IBRAHIM & EKAYA:** THE MOUNTAIN ... KAZ (KAZLP007)
❑ **KING OF THE SLUMS:** BARBAROUS ENGLISH FAYRE ... PLAYHARD (DEC22)
❑ **KING TUBBY:** SURROUNDED BY DREADS AT THE NATIONAL ARENA ... STUDIO 16 (STLP3)
❑ **KMFDM:** VAIOE ... DEUTSCHLAND STRIKEBACK (SBR32LP)
❑ **ED JONES QUARTET:** TBA ... ACID JAZZ (JAZID14)
❑ **JUST KIDDING:** WATCH THE FIRES ... UNICORN (PHZA-38)
❑ **KING OF THE SLUMS:** BARBAROUS ENGLISH FAYRE ... PLAYHARD (DEC22)
❑ **LEMONHEADS:** LICK ... WORLD SERVICE (SERV007)
❑ **LES NEGRESSES VERTES:** MLAH ... RHYTHM KING (LEFTLP11)
❑ **THE LOAFERS:** CONTAGIOUS ... STACCATO (RUDELP1)
❑ **McCARTHY:** I'M A WALLET ... MIDNIGHT (CHIME45)
❑ **MACKA B:** BUPPIE CULTURE ... ARIWA (ARILP048)
❑ **MAD PROFESSOR:** SCIENCE & THE WITCHDOCTOR ... ARIWA (ARILP045)
❑ **THE MIGHTY CAESARS:** WISE BLOOD ... HANGMAN (HANG26UP)
❑ **THE MIGHTY DIAMONDS:** KOUCHIE VIBES ... BURNING SOUNDS (BS1061)
❑ **MOFUNGO:** WORK ... SST (SST240)
❑ **THE MOFFS:** LABYRINTH ... CITADEL (CGAS811)
❑ **MORBID ANGELS:** ALTARS OF MADNESS ... EARACHE (MOSH11)
❑ **THE NEW CHRISTS:** DISTEMPER ... CITADEL (CGAS810)

- ❑ **THE NITROS:** STOMPIN' BEAT ..... NERVOUS (NERD049)
- ❑ **OPHIUCHUS:** PRONOUNCED O-FEE-ICK-US ..... PROBE PLUS (PROBE23)
- ❑ **JIMMY PAGE:** 1972 INTERVIEW ..... DISCUSSION (RAMBLE 3)
- ❑ **THE PASTELS:** SITTING PRETTY ..... CHAPTER 22 (CHAPLP43)
- ❑ **PHANTOM 309:** A SINISTER ALPHABET ..... TUPELO (TUPLP3)
- ❑ **POP RIVETS:** TBA ..... HANGMAN (HANG27UP)
- ❑ **PORK DUKES:** TBA ..... DAMAGED GOODS (FNARRLP4)
- ❑ **BENNY PROFANE:** TRAPDOOR SWING ..... PLAYHARD (DEC25)
- ❑ **PSYCHIC TV:** LIVE AT THEE RITZ ..... TEMPLE (TOPY045)
- ❑ **PSYCHO'S MOM:** A SIBILANT SIN ..... WORONZOW (W011)
- ❑ **REPULSION:** HORRIFIED ..... NECROSIS (NECRO2)
- ❑ **RICHIE RICH:** I CAN MAKE YOU DANCE ..... GEE STREET (GEEA003)
- ❑ **SACRED COWBOYS:** TROUBLE FROM PROVIDENCE ..... CITADEL (CGAS806)
- ❑ **SAW THROAT:** INDESTROY ..... MANIC EARS (ACHE19)
- ❑ **ANDI SEXGANG:** ARCO VALLEY ..... JUNGLE (FREUD24)
- ❑ **SIXTH COMM:** CONTENT WITH BLOOD ..... EYAS MEDIA (EYAS002)
- ❑ **SKIN:** BLOOD/SHAME ..... PRODUCT INC (PROD33025)
- ❑ **SLEEPING DOGS WAKE:** UNDERSTANDING ..... ONE LITTLE INDIAN (TPLP11)
- ❑ **JACKSON SLOAN:** OLD ANGEL MIDNIGHT ..... PRIMA (PRIMA001)
- ❑ **SOULED AMERICAN:** FLUBBER ..... ROUGH TRADE (R141)
- ❑ **TAR BABIES:** HONEY BUBBLE ..... SST (SST236)
- ❑ **TITAN FORCE:** TITAN FORCE ..... US METAL (US17)
- ❑ **TORMENT:** ROUND THE WORLD ..... NERVOUS (NERD050)
- ❑ **MAUREEN TUCKER:** MOE, JAD, KATE & BARRY ..... 50 SKIDILLION WATTS (TBC)
- ❑ **2 NICE GIRLS:** 2 NICE GIRLS ..... ROUGH TRADE (R135)
- ❑ **VARIOUS:** IT'S JUST A GROOVE ..... BLUE CHIP (BLUERBLP1)
- ❑ **VARIOUS:** MEDWAY POWERHOUSE VOL 4 ..... HANGMAN (HANG25UP)
- ❑ **VARIOUS:** POSITIVELY ELIZABETH STREET ..... CITADEL (CGAS803)
- ❑ **VARIOUS:** SLEEPING BAG MIXDOWN VOL 1 ..... SLEEPING BAG (SBUKLP6)
- ❑ **VARIOUS:** PARADISE REGAINED ..... REPUBLIC (LIC20LP)
- ❑ **VARIOUS:** THE SOUTHEND CONNECTION ..... WATERFRONT (WF045)
- ❑ **VARIOUS:** TOTALLY WIRED VOL 2 ..... ACID JAZZ (JAZIDLP16)
- ❑ **VENUS IN FURS:** MEGALOMANIA ..... BACKS (NCHLP16)
- ❑ **THE VERNONS:** THE VERNONS ..... PROBE PLUS (PROBE24)
- ❑ **VICTORY MANSIONS:** LOVE, LIFE & DRINK ..... STUNG EATING JELLYFISH (SETLP001)
- ❑ **DELROY WILSON:** WORTH YOUR WEIGHT IN GOLD ..... BURNING SOUNDS (BS1060)
- ❑ **THE WRECKERY:** LAYING DOWN THE LAW ..... CITADEL (CGAS809)
- ❑ **THE WYGALS:** HONYOCKS IN THE WHITHERSOEVER ..... ROUGH TRADE (R134)

- ● ***DENNIS ALCAPONE:*** *TBA ..... TROJAN (TRLS272) Reggae*
- ● ***PATO BANTON:*** *RECAPTURED ..... ARIWA (ARILP043) Second Ariwa LP Late July*
- ● ***BASTRO:*** *BASTRO DIABLO GUAPO ..... HOMESTEAD (HMS132)*
- ● ***JELLO BIAFRA:*** *HIGH PRIEST OF HARMFUL MATTER ..... ALTERNATIVE TENTACLES (VIRUS66) Double LP w/'Fuck Facts' Vol 3 and booklet*
- ● ***CHRISTIAN DEATH:*** *ALIVE ..... JUNGLE (FREUD29) Live at the Marquee June '89 Late July*
- ● ***JAYNE COUNTY:*** *BETTY GRABLE'S LEGS ..... JUNGLE (FREUD27) Transexual mini LP*
- ● ***DEEP FREEZE MICE:*** *THE TINDER YELLOW PONIES OF INSOMNIA ..... CORDELIA (ERICAT027) Late July*
- ● ***THE DELMONAS:*** *THE DELMONAS ..... HANGMAN (HANG28UP)*
- ● ***808 STATE:*** *QUADRASTATE ..... CREED (STATE004) Late July*
- ● ***FASTBACKS:*** *... AND HIS ORCHESTRA ..... SUBWAY (SUBORG8) Late July*
- ● ***THEE HEADCOATS:*** *HEADCOTS DOWN ..... HANGMAN (HANG29UP)*
- ● ***THE LAST:*** *AWAKENING ..... SST (SST230)*
- ● ***LITTLE CHIEF:*** *LOOSEN UP ..... UNICORN (PHZA-43) Mid July*
- ● ***MEMBRANES:*** *EURO PIG v. AUTO FLESH ..... VINYL DRIP INTERNATIONAL (SUK8)*
- ● ***MONOTONY COMMISSION:*** *ONE HAND TURNS TO HEAVEN ..... MIDNIGHT MUSIC (CHIME046)*
- ● ***NINEY (THE OBSERVER):*** *TBA ..... TROJAN (TRLS273) Reggae*
- ● ***NITROS:*** *JUMPIN' BEAT ..... NERVOUS (NERD048) Rockabilly Mid July*
- ● ***NO MAN IS ROGER MILLER:*** *WIN! INSTANTLY! ..... SST (SST243) Manic piano*
- ● ***POISON IDEA:*** *POISON IDEA ..... IN YOUR FACE (FACE6)*
- ● ***THE PRIMITIVES:*** *LAZY COMPILATION 1985-88 ..... LAZY (LAZY15)*
- ● ***BIM SHERMAN:*** *EXPLOITATION ..... RDL (RDL1100)*
- ● ***NINA SIMONE:*** *NINA'S BACK ..... JUNGLE (FREUD28) New studio LP*
- ● ***SLEEPING DOGS WAKE:*** *UNDERSTANDING ..... ONE LITTLE INDIAN (TPLP11) Mid July*
- ● ***RUSTI STEEL & THE TIN-TAX:*** *MORE DOLLARS THAN SENSE ..... NERVOUS (NERD051) Rockabilly Mid July*
- ● ***SWELL MAPS:*** *TRIP TO MARINEVILLE ..... MUTE (MAPS001) Classic reissue Mid July*
- ● ***SWELL MAPS:*** *JANE FROM OCCUPIED EUROPE ..... MUTE (MAPS002) Neoclassic reissue Mid July*
- ● ***TOGETHER BROTHERS:*** *STRICTLY FOR FRAMING ..... BLUE CHIP (BLUETBLP1) US rap Late July*
- ● ***TROTSKY ICEPICK:*** *EL KABONG ..... SST (SST246)*
- ● ***VARIOUS:*** *AIRSPACE! ..... BREAKING DOWN (BREAKLP1)*
- ● ***VARIOUS:*** *FREAK BEATS VOL 1 ..... BOP (BIP501) Mancunian House comp Late July*

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- ***VARIOUS:*** *GRINDCRUSHER* ..... *EARACHE (MOSH12) UK thrash budget comp*
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- ***VARIOUS:*** *RHYTHM ZONE* ..... *KOOL KAT (KOOLLP001)*
- ***VARIOUS:*** *RUBBING THE WALLPAPER* ..... *ARIWA (ARILP044) Reggae comp Late July*
- ***VARIOUS:*** *SKA-VILLE USA VOL 4* ..... *SKA (SKAR10)*
- ***JACK WATERSON:*** *WHOSE DOG?* ..... *WORLD SERVICE (SERV005) Ex-Green On Red*
- ***WHO'S IN THE KITCHEN?:*** *STRUCTURE RUPTURE* ..... *BITE BACK! (BBI018) Jerky posters spouting wiry sarcasm mini Late July*
- ***WILDERNESS FAMILY:*** *CROSSING LAKE RILEY* ..... *MACONDO (BUCNLP1)*
- ***YEAH GOD:*** *NOIZEGASM* ..... *CHAPTER 22 (CHAPLP41) Mid July*

CASSETTES

- ❑ **ANCIENT BEATBOX:** ANCIENT BEATBOX ..... COOKING VINYL (COOKC021)
- ❑ **AZAAD:** DRUM'N'DHOL ..... MULTITONE (CMUT1078)
- ❑ **BEATMASTERS:** ANYWAY AWANNA ..... RHYTHM KING (LEFTC10)
- ❑ **THE BEATNIGS:** THE BEATNIGS ..... ALTERNATIVE TENTACLES (VIRUS65C)
- ❑ **BUFFALO TOM:** BUFFALO TOM ..... SST (SSTC250)
- ❑ **CHIRAG PENCHAN:** DEKHO DEKHO ..... MULTITONE (CMUT1073)
- ❑ **CONFLICT:** AGAINST ALL ODDS ..... MORTARHATE (MORTC60) w/Steve Ignorant
- ❑ **CONFLICT:** STANDARD ISSUE ..... MORTARHATE (MORTC40) Singles comp Double-play MC w/'Increase The Pressure'
- ❑ **D.C.3:** VIDA ..... SST (SSTC156)
- ❑ **THE DAMNED:** MINDLESS DIRECTIONLESS ENERGY ..... ID (KOSE18X)
- ❑ **PASCAL DIATTA & SONA MANE:** SIMNADE ..... ROGUE (FMSC3017)
- ❑ **FALLEN ANGELS:** FALLEN ANGELS ..... JUNGLE (FALLMC23) '83 reissue w/Hanoi Rocks backing Knox Budget priced
- ❑ **FFLAPS:** AMERSAIN ..... PROBE PLUS (PROBE21C)
- ❑ **FUZZTONES:** IN HEAT ..... SITUATION TWO (SITUC023)
- ❑ **MARTIN GORE:** COUNTERFEIT EP ..... MUTE (CSTUMM67)
- ❑ **HEERA:** COOL AND DEADLY ..... ARISHMA (ARI0107)
- ❑ **ABDULLAH IBRAHIM & EKAYA:** THE MOUNTAIN ..... KAZ (KAZMC007)
- ❑ **LES NEGRESSES VERTES:** MLAH ..... RHYTHM KING (LEFTC11)
- ❑ **McCARTHY:** I'M A WALLET ..... MIDNIGHT (CHIME45C)
- ❑ **MOFUNGO:** WORK ..... SST (SSTC240)
- ❑ **THE ON SET:** POOL OF LIFE ..... PROBE PLUS (PROBE19C)
- ❑ **THE PASTELS:** SITTING PRETTY ..... CHAPTER 22 (CHAPMC43)
- ❑ **RICHIE RICH:** I CAN MAKE YOU DANCE ..... GEE STREET (GEEAC003)
- ❑ **SANEAM:** YEAR 2000 ..... MULTITONE (CMUT1076)
- ❑ **ANDI SEXGANG:** ARCO VALLEY ..... JUNGLE (FREUD EUDC24)
- ❑ **SOULED AMERICAN:** FLUBBER ..... ROUGH TRADE (CR141)
- ❑ **TAR BABIES:** HONEY BUBBLE ..... SST (SSTC236)
- ❑ **MAUREEN TUCKER:** MOE, JAD, KATE & BARRY ..... 50 SKIDILLION WATTS (TB)
- ❑ **2 NICE GIRLS:** 2 NICE GIRLS ..... ROUGH TRADE (CR135)
- ❑ **VARIOUS:** PARADISE REGAINED ..... REPUBLIC (LIC20C)
- ❑ **VARIOUS:** SLEEPING BAG MIXDOWN VOL 1 ..... SLEEPING BAG (SBUKMC6)
- ❑ **THE WYGALS:** HONYOCKS IN THE WHITHERSOEVER ..... ROUGH TRADE (CR134)

- ***SU ANDI:*** *SOLILOQUY* ..... *BOP (BIP601) Performance poetry*
- ***BASTRO:*** *BASTRO DIABLO GUAPO* ..... *HOMESTEAD (HMS132)*
- ***CHRISTIAN DEATH:*** *ALIVE* ..... *JUNGLE (FREUDC29) Live at the Marquee June '89 Late July*
- ***ABDULLAH IBRAHIM & EKAYA:*** *THE MOUNTAIN* ..... *KAZ (KAZMC007)*
- ***THE LAST:*** *AWAKENING* ..... *SST (SSTCST 230)*
- ***NO MAN IS ROGER MILLER:*** *WIN! INSTANTLY!* ..... *SST (SSTC243) Manic piano*
- ***THE PRIMITIVES:*** *LAZY COMPILATION 1985-88* ..... *LAZY (LAZY15C)*
- ***PSYCHIC TV:*** *KONDOLE* ..... *TEMPLE (TOPYC46)*
- ***NINA SIMONE:*** *NINA'S BACK* ..... *JUNGLE (FREUDC28) New studio LP*
- ***TROTSKY ICEPICK:*** *EL KABONG* ..... *SST (SSTC246)*
- ***VARIOUS:*** *FREAK BEATS VOL 1* ..... *BOP (BIP501C) Mancunian House comp Late July*
- ***VARIOUS:*** *HOMELAND* ..... *BOP (BOPMARP001) 110 mins of global music*
- ***VARIOUS:*** *RHYTHM ZONE* ..... *KOOL KAT (KOOLMC001)*

COMPACT DISCS

- ❑ **ANCIENT BEATBOX:** ANCIENT BEATBOX ..... COOKING VINYL (COOKCD021)
- ❑ **AZAAD:** DRUM'N'DHOL ..... MULTITONE (DMUT1078)
- ❑ **BATTLE BRATT:** BATTLE BRATT ..... US METAL (US15CD)
- ❑ **BEATMASTERS:** ANYWAY AWANNA ..... RHYTHM KING (LEFTCD10)
- ❑ **BIG BLACK:** HAMMER PARTY ..... HOMESTEAD (HMS044CD)
- ❑ **BUFFALO TOM:** BUFFALO TOM ..... SST (SSTCD250)
- ❑ **THE CHAMELEONS:** SCRIPT OF THE BRIDGE ..... STATIK (CDST17)
- ❑ **THE CHAMELEONS:** WHAT DOES ANYTHING MEAN? ..... STATIK (CDST22)
- ❑ **THE CHILLS:** BRAVE WORDS ..... FLYING NUN (FNE012CD)
- ❑ **CHIRAG PENCHAN:** DEKHO DEKHO ..... MULTITONE (DMUT1073)
- ❑ **D.C.3:** VIDA ..... SST (SSTCD156)
- ❑ **THE DAMNED:** MINDLESS DIRECTIONLESS ENERGY ..... ID (CDOSE18X)
- ❑ **DEAD KENNEDYS:** PLASTIC SURGERY DISASTERS ..... STATIK (CDST11)
- ❑ **DENNIS BROWN:** GOOD VIBRATIONS ..... YVONNE'S SPECIAL (CSESLP1)
- ❑ **DOCTOR & THE CRIPPENS:** RAPHANADOSIS ..... MANIC EARS (ACHE18CD)

- ❑ **ELECTRO HIPPIES:** PEACEVILLE YEARS ..... PEACEVILLE (VILE2CD)
- ❑ **FLESH FOR LULU:** BIG FUN CITY ..... STATIK (CDST28)
- ❑ **THE FOUR BROTHERS:** MAKOROKOTO ..... COOKING VINYL (COOKCD014)
- ❑ **FUZZTONES:** IN HEAT ..... SITUATION TWO (SITUCD023)
- ❑ **THE GADGETS:** THE BLUE ALBUM ..... PLASTICHEAD (PLASCD16)
- ❑ **THE GADGETS:** GADGETREE ..... PLASTICHEAD (PLASCD13)
- ❑ **THE GADGETS:** INFANTREE/FRUITS OF AKELDAMA ..... PLASTICHEAD (PLASCD12)
- ❑ **THE GADGETS:** LOVE, CURIOSITY, FRECKLES & DOUBT ..... PLASTICHEAD (PLASCD14)
- ❑ **MARTIN GORE:** COUNTERFEIT EP ..... MUTE (CDSTUMM67)
- ❑ **GREATER THAN ONE:** LONDON ..... K=K (KGKCD2)
- ❑ **GREGSON & COLLISTER:** HOME & AWAY ..... COOKING VINYL (COOKCD003)
- ❑ **I START COUNTING:** FUSED ..... MUTE (CDSTUMM50)
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- ❑ **MORBID ANGELS:** ALTARS OF MADNESS ..... EARACHE (MOSH11CD)
- ❑ **THE NEW CHRISTS:** DISTEMPER ..... CITADEL (CGAS810CD)
- ❑ **NICO:** LIVE HEROES ..... PERFORMANCE (PERF385CD)
- ❑ **THE ONLY ONES:** REMAINS ..... CLOSER (CLCD12)
- ❑ **THE PASTELS:** SITTING PRETTY ..... CHAPTER 22 (CHAPCD43)
- ❑ **PHANTOM 309:** A SINISTER ALPHABET ..... TUPELO (TUPCD3)
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- ❑ **SACRED COWBOYS:** TROUBLE FROM PROVIDENCE ..... CITADEL (CGAS806CD)
- ❑ **SAW THROAT:** INDESTROY ..... MANIC EARS (ACHE19CD)
- ❑ **ANDI SEXGANG:** ARCO VALLEY ..... JUNGLE (FREUDCD24)
- ❑ **BIM SHERMAN:** EXPLOITATION ..... RDL (RDL1100CD)
- ❑ **SLEEPING DOGS WAKE:** UNDERSTANDING ..... ONE LITTLE INDIAN (TPCD11)
- ❑ **SOULED AMERICAN:** FLUBBER ..... ROUGH TRADE (CDR141)
- ❑ **TAR BABIES:** HONEY BUBBLE ..... SST (SSTCD236)
- ❑ **TITAN FORCE:** TITAN FORCE ..... US METAL (US17CD)
- ❑ **2 NICE GIRLS:** 2 NICE GIRLS ..... ROUGH TRADE (CDR135)
- ❑ **VARIOUS:** HIPPY HOUSE & HAPPY HOP ..... ACID JAZZ (24993/2)
- ❑ **VARIOUS:** POSITIVELY ELIZABETH STREET ..... CITADEL (CGAS803CD)
- ❑ **VARIOUS:** PARADISE REGAINED ..... REPUBLIC (LIC20CD)
- ❑ **VARIOUS:** SLEEPING BAG MIXDOWN VOL 1 ..... SLEEPING BAG (SBUKCD6)
- ❑ **VARIOUS:** SUB POP 200 ..... TUPELO (TUPCD4)
- ❑ **WISEBLOOD:** DIRTDISH ..... SOME BIZZARE (WISE003CD)
- ❑ **WISHING STONES:** TBA ..... SUB AQUA (TBA)
- ❑ **THE WYGALS:** HONYOCKS IN THE WHITHERSOEVER ..... ROUGH TRADE (CDR134)

- ● ***ALICE DONUT:*** *BUCKETFULLS OF SICKNESS AND HORROR IN AN OTHERWISE MEANINGLESS LIFE ..... ALTERNATIVE TENTACLES (VIRUS73CD) US LP w/extra tracks CD only Mid July*
- ● ***BASTRO:*** *BASTRO DIABLO GUAPO ..... HOMESTEAD (HMS132)*
- ● ***CAN:*** *CANNIBALISM 1 ..... MUTE (SPOONCD001/2) Mid July*
- ● ***CAN:*** *MONSTER MOVIE ..... MUTE (SPOONCD004) Mid July*
- ● ***CAN:*** *SOUNDTRACKS ..... MUTE (SPOONCD005) Mid July*
- ● ***CAN:*** *TAGO MAGO ..... MUTE (SPOONCD006/7) Mid July*
- ● ***CAN:*** *EGE BAMYASI ..... MUTE (SPOONCD008) Mid July*
- ● ***CAN:*** *FUTURE DAYS ..... MUTE (SPOONCD009) Mid July*
- ● ***CAN:*** *SOON OVER BABALUMA ..... MUTE (SPOONCD010) Mid July*
- ● ***CAN:*** *CAN DELAY 1968 ..... MUTE (SPOONCD012) Mid July*
- ● ***CHRISTIAN DEATH:*** *ALIVE ..... JUNGLE (FREUDCD29) Live at the Mar: uee June '89 Late July*
- ● ***THE LAST:*** *AWAKENING ..... SST (SSTCDST 230)*
- ● ***MINUTEMEN:*** *POSTMERSH VOL 3 ..... SST (SSTCD165)*
- ● ***THE PRIMITIVES:*** *LAZY COMPILATION 1985-88 ..... LAZY (LAZY15CD)*
- ● ***PSYCHIC TV:*** *KONDOLE ..... TEMPLE (TOPYCD46)*
- ● ***S.E.ROGIE:*** *THE PALM WINE SOUNDS OF S.E.ROGIE ..... WORKERS PLAYTIME (PLAYCD9) w/extra track Mid July*
- ● ***NINA SIMONE:*** *NINA'S BACK ..... JUNGLE (FREUDCD28) New studio LP*
- ● ***NO MAN IS ROGER MILLER:*** *WIN! INSTANTLY! ..... SST (SSTCD243) Manic piano*
- ● ***SLEEPING DOGS WAKE:*** *UNDERSTANDING ..... ONE LITTLE INDIAN (TPLP11CD) Mid July*
- ● ***SWELL MAPS:*** *TRIP TO MARINEVILLE ..... MUTE (MAPS001CD) Classic reissue Mid July*
- ● ***SWELL MAPS:*** *JANE FROM OCCUPIED EUROPE ..... MUTE (MAPS002CD) Neoclassic reissue Mid July*
- ● ***TOGETHER BROTHERS:*** *STRICTLY FOR FRAMING ..... BLUE CHIP (BLUETBCD1) US rap w/extra tracks Late July*
- ● ***TRAGIC MULATO:*** *ITALIANS FALL DOWN AND LOOK UP YOUR DRESS ..... ALTERNATIVE TENTACLES (VIRUS74CD) CD only Mid July*
- ● ***TROTSKY ICEPICK:*** *EL KABONG ..... SST (SSTCD246)*
- ● ***VARIOUS:*** *FORTY YEARS OF WOMEN IN JAZZ ..... MILAN (CD505/6) Double CD overview + all women groups*
- ● ***VARIOUS:*** *FREAK BEATS VOL 1 ..... BOP (BIP501CD) Mancunian House comp Late July*

ALTERNATIVE TENTACLES PRESENTS

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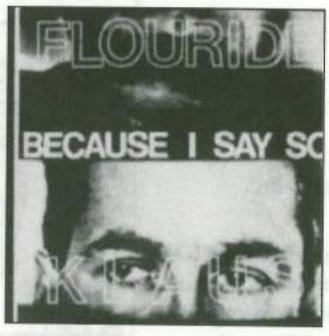
CD ONLY RELEASES

"Bucketfulls of sickness and horror in an otherwise meaningless life"

ALICE DONUT-**VIRUS73CD**

"Italians fall down and look up your dress"

TRAGIC MULATTO - **VIRUS74CD**



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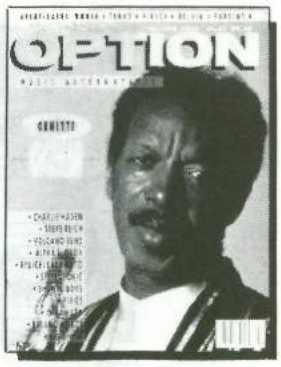

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JULY NEW RELEASES

- ***VARIOUS:*** *GREAT DAMES IN HOLLYWOOD* ..... *MILAN (CD393) Feat Lena Horne, Ginger Rogers etc*
- ***VARIOUS:*** *GRINDCRUSHER* ..... *EARACHE (MOSH12CD) UK thrash budget comp*
- ***VARIOUS:*** *HOMELAND* ..... *BOP (BOPMARP001) 110 mins of global music*
- ***VARIOUS:*** *REEFER SONGS* ..... *MILAN (CD501) 23 original jazz & blues stoned classics*
- ***VARIOUS:*** *RHYTHM ZONE* ..... *KOOL KAT (KOOLCD001)*
- ***VARIOUS:*** *SISSY MAN BLUES* ..... *MILAN (CD504) 25 gay, straight + both songs of near the knuckle lyrics*
- ***VARIOUS:*** *SKANKIN' ROUND THE WORLD* ..... *UNICORN (PHZCD-33) Mid July*
- ***VARIOUS:*** *THEM DIRTY BLUES* ..... *MILAN (CD511/2) Double disc copulation compilation classic*
- ***WILDERNESS FAMILY:*** *CROSSING LAKE RILEY* ..... *MACONDO (BUCNCD1)*
- ***BENJAMIN ZEPHANIAH:*** *RASTA* ..... *WORKERS PLAYTIME (PLAYCD7) w/extra tracks and poems Mid July*

12" SINGLES

- ❑ **A MAN CALLED ADAM:** EARTHLY POWERS ..... ACID JAZZ (JAZOID15T)
- ❑ **AMBIENT:** DREAM ..... GEE STREET (TBA)
- ❑ **ANHREFN:** EDRYCH AR Y RUDE BOYS ..... RELEASED EMOTIONS (TBA)
- ❑ **THE BEAT HOTEL:** HEY HEY AUDACIOUS ..... HOUSEHOLD (HOLD6T)
- ❑ **THE CHESTERFIELDS:** FOOL IS A MAN ..... HOUSEHOLD (HOLD5T)
- ❑ **COCKSPARRER:** RUNNING RIOT ..... DAMAGED GOODS (FNARR5)
- ❑ **COCO STEEL & LOVEBOMB:** FRENZY ..... SWEATBOX (SOX043)
- ❑ **DAISY HILL PUPPY FARM:** SPRAYCAN ..... LAKELAND (LKND9)
- ❑ **D.C.S:** RULES BRITANNIA ..... MULTITONE (12BHA2)
- ❑ **THE DELTONES:** MAKE ME SMILE ..... UNICORN (12PHZ-41)
- ❑ **THE FIFTY THIRD CARD:** SWEET CHARITY ..... WILDSHINE (WIDSHINE2)
- ❑ **DIZZI HEIGHTS:** GANGSTER BOOGIE ..... INSTITUTE (12INS3)
- ❑ **JERRY EDWARDS:** I AM SOMEBODY ..... REPUBLIC (LICT21)
- ❑ **HEAVY SHIFT:** SUMMERTIME ..... BLUEBACK (12BBBK5)
- ❑ **HERE AND NOW:** STANDING FOREVER ..... SCRATCH (HANCAN001)
- ❑ **HOLE IN THE WALL GANG:** LITTLE DEVIL ..... INSTITUTE (12INS2)
- ❑ **IRRESISTIBLE FORCE:** FREESTYLE ..... BLUEBACK (12BBBK7)
- ❑ **JADE 4 U:** ROCK IT TO THE BONE ..... ANTLER UK (ASB901)
- ❑ **JUNIOR MANSON SLAGS:** SILVER TRAIN ..... BLIPVERT (VERT2T)
- ❑ **KING BLANK:** TBA ..... SITUATION TWO (TBA)
- ❑ **KIT:** MY CHEATING HEART ..... PLAY HARD (DEC20)
- ❑ **KOROVA MILKBAR:** DO IT AGAIN ..... SUBWAY (SUBWAY25T)
- ❑ **LNR:** WORK IT TO THE BONE ..... KOOLKAT (KOOLT/R501)
- ❑ **LEARNING PROCESS:** WHO KILLED CAROL ..... BUCKET (LEARN001)
- ❑ **THE LOAFERS:** THE UNDERTAKER ..... STACCATTO (12RUDE3)
- ❑ **TAMMY LUCAS:** HEY BOY ..... REPUBLIC (LICT019/R)
- ❑ **UNKNOWN CASES:** MASIMBABELLE ..... ROUGH TRADE DEUTSCHLAND (RTD044T)
- ❑ **MYSTIQUE:** HEARTBREAKER ..... REPUBLIC (LICT9)
- ❑ **NO MAN IS AN ISLAND:** THE GIRL FROM MISSOURI ..... PLASTICHEAD (PLASS012)
- ❑ **NORMAL HAWAIIANS:** TBA ..... DEMI MONDE (TBA)
- ❑ **MAN FROM DELMONTE:** MY LOVE IS LIKE A GIFT ..... BOP (BIP701)
- ❑ **ORCHESTRE SUPER MOTH:** THE WORLD AT SIXES & SEVENS ..... ROGUE (12FMS6)
- ❑ **PIG:** SICK CITY ..... SWEATBOX (SOX044)
- ❑ **RISAEDLAN:** O ..... ONE LITTLE INDIAN (SM017T)
- ❑ **SANTA B. BOYS:** CANARIA CANARIA ..... BBAT (BBAT3T)
- ❑ **66 SQUAD:** THE WORLD IS YOURS ..... INSTITUTE (12INS1)
- ❑ **SLUM TURKEYS:** NO AXE TO GRIND ..... CRACK (SLUM001)
- ❑ **SOUL BROTHERS INC:** SKA-SOUL ..... BLUE CHIP (BLUEC19)
- ❑ **SUGARDOG:** GROOVE TO GET DOWN ..... TEMPLE (TOPY043)
- ❑ **TOGETHER BROTHERS:** MOVIN' ON UP ..... BLUE CHIP (BLUEC20)
- ❑ **FRANK TOVEY:** SAM HALL ..... MUTE (MUTE100)
- ❑ **VIVA SATURN:** VIVA SATURN ..... WORLD SERVICE (SERVS003)
- ❑ **VOODOO MOTHERSHIP:** PAPA'S GOT A BRAND NEW PIGBAG (Remix) ..... BLUEBACK (12BBBK3)
- ❑ **WELL-PACK BAND:** STRIKE ..... STUDIO 16 (WE11)

- ***BLIND DESCENT:*** *STONE COLD AND YOU* ..... *PROBE PLUS (PROBEM22) Heavy*
- ***DEATH IN JUNE:*** *BORN AGAIN* ..... *EYAS MEDIA (CENAZ09) Pic disc*
- ***DJANGO THREE:*** *MAGIC MAN* ..... *SWORDFISH (SWF12012)*
- ***EAR TRUMPET:*** *SHOWER FRENZY* ..... *SINISTER GROOVE (TAO001) Late July*
- ***STEVE FRANTIC:*** *CRAZZY* ..... *AWESOME (AOR15T) Mid July*
- ***RAVEN MAIZE:*** *FOR EVER TOGETHER* ..... *REPUBLIC (LIC/T14) Mid July*
- ***THE RISK:*** *STATE OF THE UNION* ..... *UNICORN (12-PHZ-42)*
- ***THE SECT:*** *SUMMER GIRL EP* ..... *DAMAGED GOODS (YUBB002) Late July*
- ***SKA-BOOM:*** *THE PLAN* ..... *STACATTO (12RUDE4)*
- ***UNITED FORCE:*** *APOLLO LOVE '89* ..... *SWORDFISH (DROP3)*

7" & 12" SINGLES

- ❑ **LAUREL AITKEN & THE PRESSURE TENANTS:** EVERYBODY SKA ..... UNICORN (12/PHZ-40)
- ❑ **BABY FORD:** CHILDREN OF THE REVOLUTION ..... RHYTHM KING (12/BFORD004)
- ❑ **BIRDLAND:** PARADISE ..... LAZY (LAZY14/T)
- ❑ **BOON SQUARK:** TBA ..... G-ZONE (TBA)
- ❑ **CARESSE & SICKMOB:** R. U. EXPERIENCED? ..... TEMPLE (TOPY44/S)

- ❑ **COWBOY JUNKIES:** BLUE MOON REVISITED ..... COOKING VINYL (FRY11/T)
- ❑ **DE LA SOUL:** SAY NO GO ..... BIG LIFE (BLR10/T)
- ❑ **DISTANT COUSINS:** YOU USED TO ..... GHETTO (TBA)
- ❑ **EASTERHOUSE:** YOU'RE GONNA MISS IT ..... ROUGH TRADE (TBA)
- ❑ **JERRY EDWARDS:** I AM SOMEBODY ..... REPUBLIC (LIC/T021)
- ❑ **JAMES:** SIT DOWN ..... ROUGH TRADE (TBA)
- ❑ **KAOS:** DEFINITION OF LOVE ..... KOOLKAT (KOOL/T504)
- ❑ **DIE KRUPPS:** THE MACHINERIES OF JOY ..... MUTE (12/MUTE101)
- ❑ **THE FUZZTONES:** HURT ON HOLD ..... SITUATION TWO (SIT058/T)
- ❑ **LIGHTNING SEEDS:** PURE ..... GHETTO (GTG004/T)
- ❑ **LOVE JUNGLE:** MAKE ME SPECIAL ..... SUGAR SHACK (7/FOD5)
- ❑ **PIXIES:** HERE COMES YOUR MAN 4AD (B/AD909)
- ❑ **STATE OF MIND:** GOD ONLY KNOWS ..... BIG LIFE (BLR9/T)
- ❑ **UNDERNEATH WHAT:** GET OUTTA THE WAY ..... ONE BIG GUITAR (OBG006/T)
- ❑ **WIRE:** IN VIVO ..... MUTE (12/MUTE98)

- ● ***A.R. KANE:*** *POP* ..... *ROUGH TRADE (RT/T239) Mid July*

7" SINGLES

- ❑ **THE BOOGIE BROTHERS:** BOOGALOO ..... UNICORN (PHZ-39)
- ❑ **JAYNE COUNTY:** TIME MACHINE ..... JUNGLE (JUNG49)
- ❑ **THE FASTBACKS:** WRONG WRONG WRONG ..... SUBWAY (SUBWAY26)
- ❑ **FRANK CHICKENS:** DO THE KARAOKE ..... FLYING LECORDS (SYZZLE2)
- ❑ **THE TERMITES:** THE TERMITES EP ..... RAUCOUS (RAUC008)
- ❑ **WELL LOADED:** THE SUN DON'T SHINE ..... LOVE (LOVE002)

- ● ***BLACK FLAG:*** *NERVOUS BREAKDOWN* ..... *SST (SST001) Ltd edn coloured vinyl*
- ● ***BL'AST:*** *SHOOL'S OUT* ..... *SST (SST124) Ltd edn coloiured vinyl*
- ● ***GOD'S LITTLE MONKEYS:*** *SOUND OUT THE SYMBOLS/SEA NEVER DRY* ..... *COOKING VINYL (FRY010)*
- ● ***HUSKER DU:*** *8 MILES HIGH* ..... *SST (SST025) Ltd edn coloured vinyl*
- ● ***MEAT PUPPETS:*** *IN A CAR* ..... *SST (SST044) Ltd edn coloured vinyl*
- ● ***MINUTEMEN:*** *PARANOID TIME* ..... *SST (SST002) Ltd edn coloured vinyl*
- ● ***THE ROAD HOLDERS:*** *MOTOR CYCLE GIRL* ..... *DAMAGED GOODS (YUBB001) Late July*
- ● ***SNIVELLING SHITS:*** *IS GOD A MAN?* ..... *DAMAGED GOODS (FNARRB4) Boxed set Late July*
- ● ***VARIOUS:*** *CD SAMPLER* ..... *ALTERNATIVE TENTACLES (VIRUS76) Tragic Mulatto, Alice Donut, Klaus Fluoride*

CD SINGLES

- ❑ **BABY FORD:** CHILDREN OF THE REVOLUTION ..... RHYTHM KING (BFORD4CD)
- ❑ **COCO STEEL & LOVEBOMB:** FRENZY ..... SWEATBOX (SOX043CD)
- ❑ **COWBOY JUNKIES:** BLUE MOON REVISITED ..... COOKING VINYL (FRY11CD)
- ❑ **DE LA SOUL:** SAY NO GO ..... BIG LIFE (BLR10CD)
- ❑ **EASTERHOUSE:** YOU'RE GONNA MISS IT ..... ROUGH TRADE (TBA)
- ❑ **KAOS:** DEFINITION OF LOVE ..... KOOLKAT (KOOLCD504)
- ❑ **DIE KRUPPS:** THE MACHINERIES OF JOY ..... MUTE (CDMUTE101)
- ❑ **LNR:** WORK IT TO THE BONE ..... KOOLKAT (KOOLCD501)
- ❑ **LIGHTNING SEEDS:** PURE ..... GHETTO (GTG004CD)
- ❑ **PIG:** SICK CITY ..... SWEATBOX (SOX044CD)
- ❑ **PIXIES:** HERE COMES YOUR MAN 4AD (BAD909CD)
- ❑ **SOUNDGARDEN:** FLOWER SSTCD231
- ❑ **STATE OF MIND:** GOD ONLY KNOWS ..... BIG LIFE (BLR9CD)
- ❑ **FRANK TOVEY:** SAM HALL ..... MUTE (CDMUTE100)
- ❑ **WIRE:** IN VIVO ..... MUTE (CDMUTE98)

- ● ***A.R. KANE:*** *POP* ..... *ROUGH TRADE (RT239CD) Mid July*
- ● ***VARIOUS:*** *MINI PLOT* ..... *SST (SSTCD234) 'Melting Plot' LP's greatest hits*

MC SINGLES

- ❑ **MAN FROM DELMONTE:** MY LOVE IS LIKE A GIFT ..... BOP (BIP701)

- ● ***SOUNDGARDEN:*** *FLOWER* ..... *SST (SSTC231)*

MISCELLANEOUS

- ❑ **SOUL UNDERGROUND:** ISSUE 21 ..... SOUL 21 Mag
- ❑ **SOUL UNDERGROUND:** ISSUE 22 ..... SOUL 22 Mag

FULL DISTRIBUTOR CONTACT INFORMATION IS ON PAGE 3

TROJAN

Late July Releases

DENNIS ALCAPONE
My Voice Is Insured For Half A Million Dollars
TRLS272

NINEY THE OBSERVER + FRIENDS
Bring The Couchie 1974-1976
TRLS273

BIG YOUTH
Screaming Target
CDTRL61
(also on vinyl LP)

CLEMENT 'COXSONE' DODD
Musical Fever 1967-1968
CDTRL408

ATTACK

OUT NOW

JOHNNY CLARKE
Enter Into His Gates With Praise
ATLP105

JOHNNY CLARKE
Don't Trouble Trouble
ATLP107

THE AGGROVATORS
Johnny In The Echo Chamber 1975-1976
ATLP106

TROJAN
For Classic Reggae

THE SOUP DRAGONS

As in, whatever happened to? Weren't The Soup Dragons going places? Didn't the "Whole Wide World", "Hang Ten" and "Can't Take No More" singles the last word in Buzzsaw Pop? Wasn't signing to Sire - hey, Madonna's label - and hitching up with ex-Wham/current Yazz manager/Big Life supremo Jazz Summers, going to put 'C86'-era independent pop on the Gallup chart map?

But like The Shop Assistants and The Mighty Lemon Drops (to date) failed, so The Soup Dragons fumbled. After Shambling, comes Stumbling. Some people didn't like The Soup Dragons because they seemed to know exactly what they wanted, and how to get it. Who was wrong, the People or The Group? Read on...

15 months after the much-delayed debut album "This Is Our Art" singer and songwriter Sean is remixing the new album "Crotch Deep Trash" in a converted chapel studio in Crouch End. They're back on Big Life, Sean is smiling a bit again, the guitars sound murderous, the beat is monstrous and their chances better than ever. Are the real Soup Dragons about to stand up? And did I heard Sean right, when he just said...

The first album was shite?

That's a bit of a generalisation, I suppose. But it sounds exactly how it was made, as in, very hard to do. A lot of work went into it. Whereas with the new album, we recorded 16 tracks in 10 days, and it sounds like it too.

What do you think is the reason independent bands suffer with major labels?

The reason why bands who sign to majors turn to shite is because they're put in the position where you've made independent records and you don't really care that much about the quality, and suddenly you have to appeal to the A&R man, you know, the CD quality type of thing. If you spend too much time on the kind of music like ours, then it loses everything that it's about. I have to do things really quickly. You can tell that a lot of these bands have had trouble in the studio. They sound laborious. But there's always going to be this cycle of independent bands signing to majors and bringing out dross. I'll never go near a major record company again in this country. I'd like to survive in my own castle.

I liked the album more than the early soup Dragons though, to be honest.

I can see that as well but the only thing I've ever been 100% happy with was the "Can't Take No More" single.

What was lacking from " This is our art"?

Energy. Excitement. Noise. Lots of guitars. Originality, basically. It's very plagiarist, but this one isn't.

If anyone would have said that to you at the...

The album came out after they'd put it in cold storage for months. It's the same story as James with Sire. By the time the album came out, I wasn't much into it. I was glad that it did come out, but when I did the first interview for the album, I totally slagged it off, and Sire weren't very happy. Our whole relationship fell apart overnight after that. Seymour Stein who owns Sire just collects bands like paintings - I know that's a very well known quote but it's true. He chased us for ages, right from the first single three and a half years ago, and eventually grabbed us. We also had the option to leave after a year. I think they wanted to keep us but our managers didn't want to do it anymore. What's the point of being on a record label the other side of the Atlantic?

Why did you sign to sire then?

Because it was all rosy beforehand. They said they'd give us this and let us do this...our contract was brilliant because we were going to be allowed to do anything we wanted basically. All we had to do was present the records to them, even if they didn't like it. But they kept putting off the release. They lost the artwork for a long time...everything had to go to America and back again. We never even heard if they liked the album or not. The excitement died on both our parts. The album charted quite highly but fell out the next week, but we found out the actual sales peaked three weeks after it came out. The record was in all the chart shops though. We went round our usual record shops in Glasgow and this record wasn't in them. It took a long time for the record to reach certain shops. I don't really like taking about the album because it was a depressing period in my life. The band semi-split up afterwards. All this stuff I'm doing now was never going to come out because I just wrote these songs just for the sake of it. We've not done anything now for virtually 18 months, and we haven't even been in a recording studio for two and half years.

We started in the summer of '87 and scrapped most of that and went back around Xmas '87 and did five tracks, and the album came out in April. It was all put together over a period of time. It was like we never recorded an album - it was just like lots of tracks...

So you found the idea of the group depresseng afterwards?

It just pissed me right off. I started making films and things. I've got quite a lot of film equipment at home. I made the video for "Can't Take No More" which got shown more than anything else we've ever done. Since we left Sire, there's been nothing to make me excited about music. Everybody's just been so plagiarist and retro in my eyes. Nobody's got any excitement. There are a few bands I like...

When "This is Our Art" was released, you wouldn't have been thrilled if people had said it was plagiaristic, which I personally thought it was. Were you forced into writing it?

No, not at all. It was all my fault. It was a period in my life when I went kinda mad and took a U-turn. I had all these ideas that never ever worked out, keeping the songs the way we used to always do it, with fast and distorted guitars, and then throwing on orchestras and things, because I don't think anybody else was mixing noise with violins and cellos. But it turned out twee and weedy sounding, and I thought it was going to sound fucking mental. So I've totaly disowned all usage of anything except guitars now. I'm back to what I've been doing for the last three and a half years. For six months, I was right into using anything but guitars.

Do you wish "Crotch-Deep Trash" was the first Soup Dragon's record?

Totally. No, I wish this was the first album because I'm not embarrassed by any of our singles. They make sense for the time that they came out.

What was the best thing about having time off?

Sitting on my arse all day, because I'm a lazy bastard.

With the money you made from the sire deal, presumably.

I wouldn't really like to say. I'm not rolling in it, but I wasn't exactly out of pocket. We bought a lot of equipment, guitars and things...we went out and bought vintage guitars, which was good fun. We did the tour before the album came out because it was delayed so we were playing all these songs that nobody knew, which was kinda sad, and then we never toured after the album came out, but then we suddenly got offered this CND festival gig in Edinburgh. Bands like Deacon Blue were playing, and the whole atmosphere was such a downer. And then we went on stage but we were so out of our heads that we ended up jamming on stage for half an hour, which pissed off the CND people, I think. The last 15 minutes, we played new songs that we'd only rehearsed the day before, and we were so pissed off, we played the songs so good and so loud and untogether that it made me want to carry on the band, so we started rehearsing the new songs. But when I taped them, I could hear all the influences in there again, so we scrapped it. I then wrote songs when I wanted to, not feel like I had to. I actually suffered from insomnia, so I just sat up all night, writing songs and record them on a Portastudio. After six months, I had twenty songs I was really chuffed with, which actually made me feel like starting again. We did think about starting again under a different name, with a different identity for the same four of us.

What names came up?

I'm not telling you! They're all quite perverse.

Was 'Crotch-Deep Trash' one of them?

No, not really. But when I thought about the name, I then thought I had to impress people...to show people there was more to The Soup Dragons than meets the eye. Everybody who interviewed us at that period of time when they were constantly calling us Buzzcocks rip-offs were always quite shocked to see what we were like personally, 'cos they always expected us to sit here sucking lollipops, which is some pathetic press idea of things. I don't mind doing press, but reading it a lot, because as a songwriter, it can channel your mind with what's happening at that moment. I've taken a total non-interest in the independent music scene over the last 18 months. I don't like surviving in scenes. That's why we had offers from other labels after Sire but they had bands with certain similar styles to us, and if you join up, then it starts becoming too chummy and stealing ideas from each other, what's the point? The reason I like Big Life is because it's a brilliant label. One thing that holds the label together is that each band has their own classiness about them. When we left Big Life and signed to Sire, although the Big Life people were still our managers, we were the only thing on the label, but since then, there's been Yazz, Coldcut and De La Soul, and it's nice to be on a label with other bands that are nothing like us. We're the only ones using guitars. It's got me into using a lot of technology. There are samplers on this record. I've sampled things like girls talking about their sexual experiences with sixties bands, really perverse things like that. We've done things in here we shouldn't have, like nicked peoples' samples, but I don't care. It's their fault for leaving them lying about.

"Groupies" (Which lies about in the studio) has a wonderful glossary. "Making Piggies" indeed.

The album was found by our bass player in jumble sale. It's one of the world's first bootleg albums because it's spoken word. I think it's from 1971. It's just girls talking about their sexual experiences and how bad people treated each other when English bands used to go across to New York- they weren't interested in their fellow Americans.

("That's the newest craze with all the English - they want you to take a bath with them and rub their back...I wouldn't make piggies with him so he went into the bathroom and whacked off...he's really crazy, really horny. Randy's what they call him. He's puny ('small as in no genitals') too.")

It says here that a "Freak Scene" is a sexual orgy.

Yeah, that's where Dinosaur Jr got the term from. Their lyrics were very referential toward that. It's like a whole different culture. I'd love our album to have a glossary too. I've only used a few sections. The reason I wanted to sample things was that Coldcut have got their own studio upstairs, and you could hear them sifting through the massive amount of records they've got trying to find sections. I knew I had this record at home that I could go fuckin' crazy over, because there's so much on it. There's one track on the 12" where we just jammed right on the spot after an idea, it's called "Supercherry", and it just has a whole section lifted out over this really monotonous, slightly garagey riff. The most exciting things are their voices. If I just saw it, I'd pick it up and think it was wild and wacky and interesting but I'd never have used it if it wasn't for their voices. Words can't describe it. They're the kind of voices you imagine if you went to a really sleazy pub in Baltimore.

The Soup Dragons have changed their sound again with "Crotch-Deep Trash". Has it been planned that way, or is it because you've never had one vision?

It's definitely not planned. The main thing that's always held the band together has been our guitar sounds. Obviously the songwriting's been different over time, but you don't want to write the same song.

The Buzzcocks comparison did have a point though.

It was the sound that you got in a rehearsal room that you just wanted to get on the record. What we do live now I don't want to do on the records. I want to expand things. I just wanted to do this record really quick, for the sake of doing it. I've been able to just throw things on, and it sounds like we've done that.

What does the sound of "Crotch-Deep Trash" do for you?

It hurts my ears. It's just what I wanted - to be very intense, something you can't turn away from. This is the way it should always be. If I heard it, I'd rush out and buy it. I wouldn't with the other stuff because it grew on me as I wrote it. The funny thing is that I've had these songs kicking about for a year and I've not got fed up with them although some I've heard about 500 times. I can still hear things there. I've had all these mad ideas for stereo effects and things...

Do you think anyone will throw the Mary Chain comparison at you, apart from me?

Do you think it sounds like them? If anything, we've got the same influences but we've always survived in that scene in Glasgow, the same as all those other bands have come from. My influences are also derived from New York and America as well, and I'm working with a lot of drum machines and technology right now which they're doing as well with guitars.

I'm not sure why sharing th same city means sharing the same influences.

I don't really mean it like that but the time the bands started was similar. We've only ever played one gig with The Mary Chain. As I

said to you earlier, the only band I've been listening to are My Bloody Valentine. The first time I saw them I thought it was the best thing I'd ever seen, in a stinking little club in London, with about 10 to 15 people there. I was hearing a lot of this stuff back home in Glasgow, a lot of real thrash merchants, and I came down here and the Valentines were the only ones I saw who did in with style. I respected their attitude - that they did what they wanted. I always wanted to do things but was scared, but now I honestly don't give a fuck what people think, because this is my album.

You say 'My album'

No, I'm just saying that because I wrote the songs, and I'm the only one here. The other three are up the road, sunning about. They let me do the mix because the four of us kinda live in each others' heads - if I get it the way I want it, then the other three will like it as well.

I still think the comparison with the Mary Chain will come up.

I think the whole idea behind the band is totally different. We're dealing with two different territories, because the pleasure I get out of their music is the slightly depressing side to the whole thing. I want my music to be very exciting and intense and high up. I don't want to be depressing. The whole lyrical content behind The Soup Dragons is very depressing and I don't want the music to be so.

Talking about lyrics....

When I wasn't listening to music, I was into film, like John Waters type stuff, which comes through in the new lyrics. I'm not really into perfect classy stuff, but more really trashy and tacky. That's why I called the band The Soup Dragons because it appeals to my sense of humour. I don't think it's a wacky name.

Would John Waters make a film called 'Crotch-Deep Trash'?

I hope he would because I'm actually planning to make one. I've got a film script - it's so outrageous that nobody'll will want to see it. I don't want to give the storyline away in case somebody goes away and makes it, but it's quite wild when you think about it. It's based on dead people, I'll tell you as much as that...dead icons of the world, all the famous film stars and musicians.

Hence the song 'Love you dead'? the lyric goes, 'Feel So Good, I Know I'm going to die'...

That's from "Cruel Lust". That song is a slight, uh...I don't know how to put it... kind of bondage theme to it. It's obviously about pleasure through pain. I'm really into how far you can take human nature and the human mind before it explodes or cracks up, because I've taken myself to the limit of driving myself insane at times, like for the Sire album when I was really fucked up and didn't know what to do with myself for the rest of my life, and I was looking on the worst side of things. I'm the world's most pessimistic person. If I think about something, I always think of the worst. I can't handle looking on the nice side of life. It doesn't appeal to me. I'm not masochistic and like paining myself, but I have done things in my time that could be masochistic. I read a lot of books that verge on the medical manuals, and reading a lot of things about the CIA and how they invented LSD as a kind of truth drug in the forties, and this German guy who was paid by the goverment to see how far he could take people before they actually died, like he'd submerge people in a bath of iced water for three weeks without feeding them, to see how far he could take them, tramps that the government didn't care about anyway. There are other ones, like feeding people LSD and then opening up their stomachs and doing the medieval thing, you know, hang, draw and quarter them, but obviously they were so out their skull, they didn't feel any pain, but when they started to come down, they'd realise they had no guts left in their stomach....

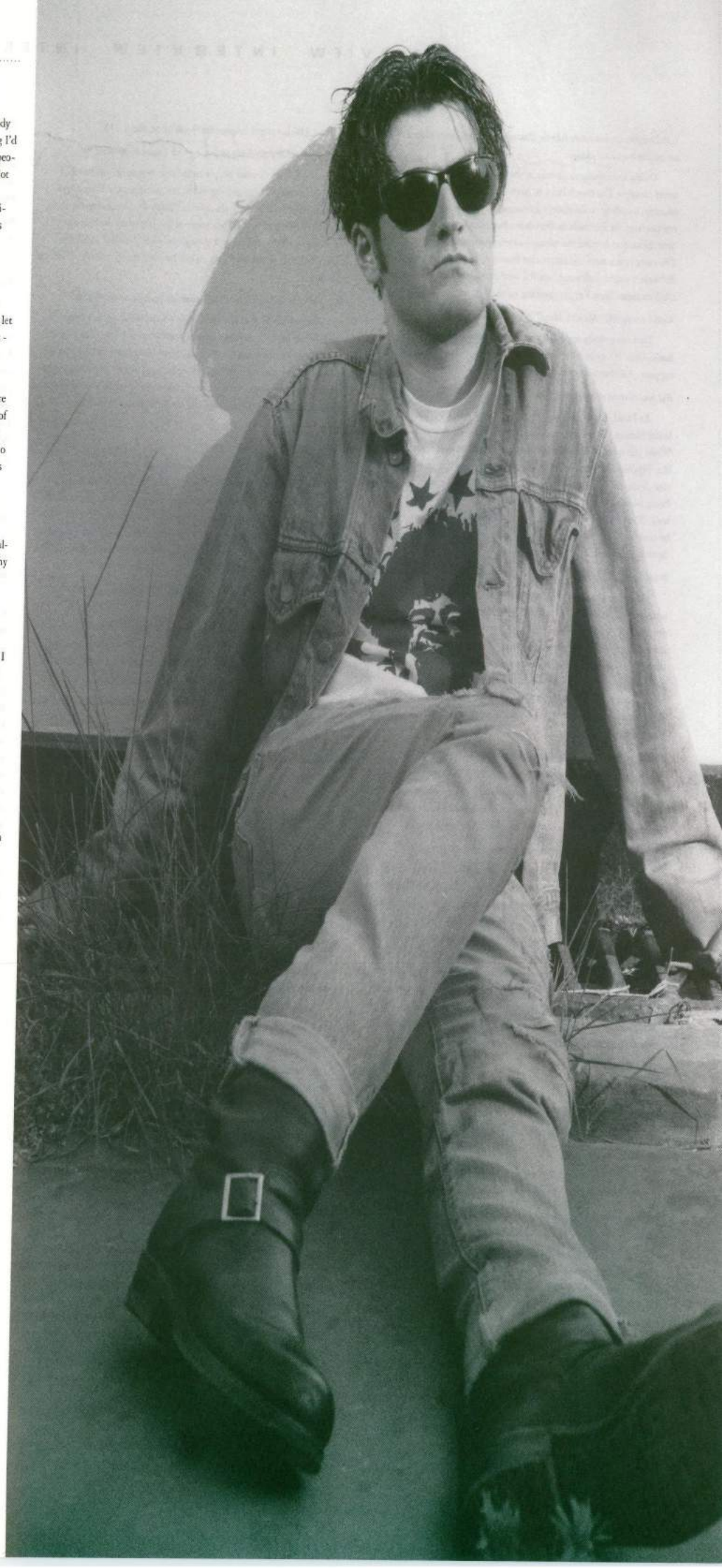
Did you ever see the Buttonhole Suffer's Films that they'd project behind them on stage, like the one of a sex change operation....

I've seen a few medical films and read a few medical books too, ones about suicide that were quite horrific. I don't find it, you know, horrible, but more horrific because you can actually do that! It's so easy to kill yourself. There have been times when I've been down here in London, 'cos you've got electrified tracks in your underground whereas we don't in Glasgow, and it's so easy to...death is so near. I could stick my fingers in that studio desk right now and kill myself with the amount of voltage it's got going through it. I just find that fascinating, that you're given the choice.

What stops you?

I can't imagine myself being any older than 50 or 60. I actually don't want to live any older than that (he's 22). I'm not on a downer right now though - this is the best I've felt for three years, about life and everything. I'd be curious to see how I'd feel at that age.

Why do you chose a 'Kaleidoscope of Pop' approach? You would expect the



Soup Dragons to sound more like the Buttonhole Suffer's, with their videos of car accidents and sex changes...

Doing something as blatant as that is pointless - it's like you'd never imagine The Beach Boys to have this heavy connection with Manson, but they could always go on stage and give something. I'm not putting the Butthole Surfers down but that's their style. I want to have influences behind the music - sweet music with heavy influences. The early lyrics were too smart-arse from my way of thinking. They did have a slight influence, not the very early stuff but more around the Sire time. Now I'm just getting more blatant.

Would a song like "Majestic Head" be a good example?

That song really appealed to me 'cos I wanted to get on daytime Radio One. It's quite obvious what it's about, a kind of penis envy, I suppose. All that side of things.

But how blatant do you want to be?

As I said, I love dealing in suggestions. I don't see the point in being blatant - if you are, you might as well be an industrial band. When you start dealing in that area, you start getting toward bands like Psychic TV, who I used to be into in their early stages. I like the idea of the market our records survive in, where we can suggest things. Being blatant to me is like Guns'N'Roses. If I wanted to be blatant, well, 'Drive The Pain" is an obvious title, and I could go on stage and be obvious, but it would be like I was trying to be too sensational. I think being sensational is less powerful.

What about "Passion Protein" from "This is Our Art"?

(Laughs) That was another thing that came out...I write songs sometimes that don't mean anything to anybody and even sometimes don't mean anything to me. It was just an idea of people feeding lust into themselves all the time. You walk down Soho and look at sex shops but you don't walk into them, You want to put yourself onto the edge of being, uh,...it's like what you were saying about The Butthole Surfers and their medical thing, they'd walk straight into the sex shop and pick up the mags whereas I'd more likely wander round and not go as far as that.

Like a form of self-torture, turning yourself on but only so far..

That's kinda like the whole idea of The Soup Dragons, I suppose! A bit of prickteasing. I like the idea of suggesting things but not really taking them that far. This whole album is based on suggestions. I find it quite hard to put into words what I'm thinking.

"Love God" Sounds like the porn mag you did pick up.

No, no, no.. (laughs) I don't actually nick titles from things. That was just another one that was based on the idea of pleasure, not through pain, but it's like when people say they're so in love, they could burst. I think that's crap - when somebody's in love, it's more a straightforward medical type thing. People always say they can't actually describe what love is like. 'Love God' is built on the idea of this icon - the song goes, "and it's you who is the Love God and it's you who makes me die". It's like saying to somebody, 'why the fuck should you have this power over me to make me feel like this?' It's based on that two way relationship, when you don't have the power over them. Some people use it more than others.

Have you been in love?

Yeah, lots of times.

And then fallen out of love again?

Yeah, and then fallen back in, but with the same person.

Do you see that as love?

Yeah. I've been going out with the same person for three and a half to four years now. I don't like to get too personally into it really.

Are you much more confident now about your ideas? "Whole Wide World",to use your term, wasn't much of a pricktease.

Not really. It was more naive. I seem to have two styles of writing, songs that mean something and songs that just have feelings about them. "Whole Wide World" was standing in a big field and having your arms wide out, like you've got the world around you. It's all very free...

But you didn't feel like that for long, did you?

Obviously not, because there wasn't much thought behind everything. It was just to get the guitar and play as fast as you could and sing as fast as you could. Those were great days. The thing that wasn't important was the music. It was the energy and feel. You'd go into the studio and it sounded like the thing was going to explode (I'm sure there must be a medical explanation for this, Sean). The second single "Hang Ten" was wild. We recorded it and had five different recordings going on, at different speeds. The one that came out starts at about 180 beats per minute and ends up at about 215.

By the way, when I say being latant, I think I mean being honest.

For me, I don't want people to see into my world too much. I want a distance. As I'm getting older, it's getting more honest and straightfoward. Before, we always did things which meant a lot to us but not so much to others, like some of the tracks on the Sire album we thought were really wild and original, like "Another Mealticket", which had backwards vocals on it, but by the time it came out, nobody else saw it.

Will you hear this album in a year's time and possibly think the same?

No, definitely not. I've had a year and a half to get my head straighened out. I know that sounds wanky but it's true. The last 18 months has been a transition period for me personally and all four of us. We've just got to know each other better. I didn't know any members in the band when we started - it was a really wierd thing. We just started, and only ever found out the musical things in each other's head.

What were your Early Influences?

When I was very young, I was really influenced by Soft Cell. That's the kind of wavelength I'm on - The New York Dolls and all that. The best way to annoy people is to hold the things you do behind doors and wave it in their face, and get them embarassed by it - waving your kinky underwear in front of them, like, 'why don't you admit to things?' The whole world is walking about with their secret desires locked inside their minds.

But there are lyrics on "Crotch-Deep Trash" that are more suggestive than waving-in-front-of-faces material.

Well, yeah...one day. I ought to be locked up when I do it. As I said before, I don't see the point of being sensationalist. Poeple will turn round and say, 'look what The Soup Dragons are doing now, they're making arses of themselves'...

That's because you've changed from one approach to another again...that's it's all planned

It all boils down to the fact that it's dead obvious I'm more into the darker side of life. The normal side just doesn't appeal to myself and my girlfriend's normal way of thinking. Appealing to normal people just doesn't excite me at all (why the fun making pop music then, Sean?). I'd love to play in front of a lunatic asylum. I think people that are mentally deranged are like the cleverest people in the world. There's this guy who walks the streets of Glasgow, a tramp, and the story goes that he was a university lecturer who went over the edge, and now he wanders through the streets with these massive red dreadlocks. But he's probably got an IQ of 200 or something, but he's living like that. That's fascinating. I've always wanted to go up and shake his hand. The guy doesn't ask for money for drink, he just walks around...I think he's getting a lot out of life that I'm missing.

And here you are, sitting behind a plush 108 track recording desk in a converted old chapel.

I use all this as a tool - I have to be here to make the album sound as I want it too.

Why are you living through music?

Because I'm no good at anything else. I left school at the earliest opportunity. Things on paper don't interest me at all. I think the most important thing is learning life. There was a standing joke between this guy at school who I sat next to, who was really brainy - I used to say that he would go really far and get rich but have a fuckin' horrible life, whereas I was going to be as poor as a tramp but I was going to have a brilliant life. And this guy has gone on to do all the things he would do, big business executive stuff. And I imagine he is really unhappy. I see the wife-kids-semi-detached house thing...

How successful were the Soup Dragons

It used to scare me, because the singles always got to around 50 to 60 in the charts, and it was through the same amount of people buying the records. It would have been easier if it had gone straight in at 20 but it was always like, 'the next record, the next record'...it wasn't like the record got played on daytime radio. Another semi-scaring thing was that when we were going to be popular, I wasn't 100% happy with my life. I think now, if this album was going to go crashing in with a bullet, I'd feel like it more because I feel I've got a statement.

But won't "Trashy" mislead people into thinking it's more playful? Or should we see it as metaphorical?

I suppose I am. I know what you mean - if you were going to say The Soup Dragons were trashy, you've got to say groups like Dinosaur Jr and Sonic Youth are trashy.

But Sonic Youth are more cartoon trashy...you're talking kinky underwear.

I'm talking more under-the-table trash, the kind you don't talk about. But I'm trying not to be sensationalist and to use the power of using naughty words and meanings and shocking people. It's not shock value...I'm trying to tow the line of not being tacky and nasty.

But the music industry is almost the worst industry to try and prove integrity. At least not in the pop field. Why does pop fascinate you?

I think melodies are the main thing.

But there are bands who use melody who don't write pop saongs?

That's true. But when I write a song, it always turns out that way. I find it hard to write songs that are tuneless. Some of the tracks on this album I tried to make tuneless...the whole idea behind "Beauty Freak" was trying to get the power of the bass drum to dilapitate the vinyl quality of the thing, like a pneumatic drill, and the guitars to play a drone on top. It wasn't a tune but a sound, and then hit you with the lyrics, but as soon as I started it, I put a tune in again. There must be something subconscious telling me that I don't want to be tuneless.

But it's still got to be three minute pop hooks?

I have written epics in my time - some of the songs on the last album are six and seven minutes, like "Passion Protein", but to have a song that long, it has to have something really strong about it.

If, as you say you're more interseted in the darker side of life, how do you cope with business? Isn't Jazz Summers' way of life - to be blunt, big money deals, jetting around with Yazz - in any way a contradiction?

That's the thing - unless you actually know what Jazz... everybody always goes on about how The Soup Dragons have got this heavy manager but we haven't.

But he has that reputation.

He is to everyone else but not to me. He's my friend. It's taken three and a half years for me to be confident enough to call him a friend. Big Life has always let us do what we want without an explanation why. With this album, I just said, 'let me go in and do what I want and I'll come up with the product. I'll be a lot happier and more confident and be able to promote it'. I don't want to have to deal with money. If you're a bus driver, you've got to get someone and fix your engine once in a while. I can turn round and talk to Jazz when I'm feeling fucked up and have a wee talk about things. When I said to him I was thinking of splitting the band and leaving Big Life, because they were getting huge with Yazz and Coldcut, he was the one who came back to me and said he really loved the band and had never used The Soup Dragons as a monetary thing. Why the hell should he do this album? It'll never sell as much as Yazz. It's not dance pop music.

Do you think the band can become huge too!

I hope so because I really want to corrupt a lot of peoples' minds.

And have more money to finance your film work.

To have more money to take our ideas a bit further. I'd love to make a film. Not like 'Abba The Movie' but a cross between 'Supervixens', 'Pink Flamingos' and 'Taxi Driver', with as much killing, blood, perversity and blatant sexism as we can fit in. It really fascinates me why people are so blatantly sexist.

People are basically lustful and frustrated.

Exactly. A lust for life. The only reason that holds me back wanting to make a film is if I did it, they'd think I was trying to be sensationalist. I don't think people have understood what The Soup Dragons were about.

Why didn't you give interveiws like this before then?

I did. The last one I did, he kept pulling this quote out all the time, that I just mentioned very quickly that if Charles Manson walked up to me in the street, I'd be quite proud of dying that way. That's how I feel about life - I don't want to leave this planet without leaving my mark. People will take that as sensationalist though. I look at a lot of interviews right now and they're all using drug references, of taking lots of acid and playing under hypnosis or whatever, playing the same riff for 15 minutes. I can see the point in doing that but not to be so sensationalist and say how many drugs they've taken. To me, the ethic and idea behind "Crotch-Deep Trash", people are always trying to push their male ego in a way. Just now, a lot of people are trying to do it in a more subtle way but to say what drugs you take and what perversities you do, you just come across as some complete and utter dickhead. This is the first interview I've done for almost two years, and I was quite scared about having to explain the position I was in. I'd rather forget about the past but I know we can't.

interviewer MARTIN ASTON

JUST FOR THE RECORD

ALBUMS REVIEWED THIS MONTH BY: MARTIN ASTON, RICHARD BOON, NICK CHURCHILL, PETE KEELEY, BIBA KOPF, STEVE MORRIS, LIZ NAYLOR

BLAKE BABIES: Slow Learner (Utility UTIL006) LP
COMING UP ROSES: I Said Ballroom (Utility UTIL005) LP

Two releases from Citizen Billy's label: low price, high ideals and, on this showing, potential high talent unearthed. Let's get the minor of the two releases out of the way first. Coming Up Roses play a pleasant version of strummy indie rock. Occasionally dipping into country-tinged twanging, 'I Said Ballroom' is a bright but essentially timid imagination at work. "Remember My Name" is all bursting balloons and silly party hats, "You Kill Me" is equally tempting. Although the sum doesn't quite add up to the component parts, there is nothing to actively dislike here, and more than a little to commend.

Blake Babies on the other hand are a real find. 'Slow Learner' kicks off with "Lament" which is surely one of the best tracks of the year so far. "Grateful" puts the foot on the gas with its rocky guitar and insidious melody. All this plus the tempting vocal inflections of a hard-assed Suzanne Vega is a recipe impossible to resist. Flip over and we have "Take Your Head Off My Shoulders", a cheeky reworking of the old standard with adapted lyrics and a razor-sharp guitar part the equal of House Of Love. At one minute twenty four seconds it clocks in as the shortest track on an already far too short album. Still, us jaded hacks have to be thankful for small mercies in our dotage. And here, at least, is reason to celebrate. An essential, beautiful, big big record. Just like there used to be. SM

FASTBACKS: ...And His Orchestra (Subway SUBORG008) LP

Another day, another debut. This time Seattle's Fastbacks preview the insulin charged row they'll be stalking the UK's stages with this autumn.

This puts me in mind of the sounds that shook me out of childhood, when putting on the Clash was equivalent to chucking up in your Mum's face and listening to Buzzcocks taught you about the promise of teen sex. It was a thrill, forbidden by those who knew better, but one they were powerless to deny us. It's all very well reminiscing about a time now frighteningly long past, but things are different now. Or are they? Maybe we've never been more in need of a reaffirmation of the guitar as the primary pop instrument. There's something very appealing about female voices over this backing, hence the plethora of peroxide chanteuses fronting guitar pop bands, and The Bangles...

If The Bangles had balls, they'd sum up Fastbacks' sound quite succinctly, though I guess they'd still be prissier. Given half a chance, '...And His Orchestra', patchy though it is, should win enough fans to secure a fruitful future for Fastbacks. The time, the place and the mood is right. The gauntlet is on the ground - pick it up, turn it up, smash it up. NC

ALICE DONUT: Bucketfulls Of Sickness And Horror In An Otherwise Meaningless Life (Alternative Tentacles VIRUS73CD) CD
TRAGIC MULATTO: Italians Fall Down And Look Up Your Dress (Alternative Tentacles VIRUS74CD) CD

The thing about hardcore is knowing quite what to say about it. The vocabulary of your Kylies and Jasons seems altogether inadequate. But, of course, the thing about language is that it only exists to one day let you down. Tragic Mulatto make an immense and unearthly noise, in fact just the kind of thing the great unwashed would call a racket. This is all very fine and guaranteed to get the neighbours in their sensible shoes and open-necked shirts knocking on the door and telling you to turn it down. The voice of authentic rebellion has always been loud and Tragic Mulatto are in there shouting with the best of them. To Guardian readers and those of a nervous disposition wax earplugs may be necessary.

Alice Donut have produced a real corker of an album; a beast combining slices of prime period Dead Kennedys, a dash of Husker Du and the kind of rip-roaring tunes most of us thought had got buried with Buzzcocks. Difficult though it is to be certain in these things, 'Bucketfulls...' is destined to be a classic of its type. Most certainly not to be missed at any price. SM

NINA SIMONE: Nina's Back (Jungle FREUD28) LP/MC/CD
JELLO BIAFRA: High Priest Of Harmful Matter (Alternative Tentacles VIRUS66) DLP

Living in America seems kinda ugly, sometimes. But it's finest artists are as capable of describing the nightmare side of the American Dream as they are of offering us moments of beauty. Nina Simone has certainly provided many in her long and varied career. And several on this, only her second album of the decade. Recorded in '85 with veteran R&B producer Eddie Singleton, the timeless poignancy of Simone's voice ranges over a variety of styles and moods, from uptempo to downbeat, happy to sad, mournful to just plain mellow. Split into a "party" side and a "mellow" one (is this labelling strictly necessary?), the album kicks off with the criminally ignored single "It's Cold Out Here" of earlier this year, but what kind of "party" is this with its cold hard moment of quiet rage and desperation in its centre? "It's unbelievable what's happening in America today/ Something is deadly wrong". Elsewhere, there's jazz, soca, soft funk, great horns, syrupy strings and plainly irritating backing vocals ("You Must Have Another Lover" especially). Side 2 includes a reworking of her '59 million-seller, Gershwin's "Porgy" and two great bluesy pieces, "For A While" and "Saratoga", which capture the emotive power of her fine, fine voice. Occasional lapses into footling jazz-funk aside, a worthy addition to her canon and a valuable release for her many fans. Hey, and the sleeve's really neat - it's Nina's back.

Mr Biafra, of course, documents American life and times in an altogether different way, but the rage and the love remain in common. This double live spoken-word rant is funny, flip, accurate (if at times glaringly obvious: "The rock business has all the moral dignity of drug trafficking"). Like Rollins' work in this area, the personal and wider observations are more interesting than guff about the biz, f'Christsake. Of limited appeal outside of this moral man's hardcore fan base, perhaps, but entertaining enough. RB

DEAD FAMOUS PEOPLE: Arriving Late In Torn And Filthy Jeans (Utility UTIL007) LP

Dead Famous People's MLP has been arc-welded to my deck since I received it. How can I review 'Arriving Late In Torn And Filthy Jeans' when I love it so dearly? I want to sit down and write a letter to a friend. This one is for every no-good kid who broke their parents' heart. "Girl With An Attitude Problem" is a fine sketch of parental despair... "In an alleyway she beat up a boy/And stole his leather jacket - she's proud of the fact" - yeah! Shangri-Las meet "Prisiner Cell Block H"! Donna Savage's vocals are deceptively sweet, as is the vaguely folk-rock music of DFP; however, lyrically DFP show a black sense of humour and some divine observation. "Postcard From Paradise" is a beyond-the-grave message from a teenage car crash victim bemoaning the fact that Marilyn and Jimmy Dean are nowhere to be seen and that boredom can so easily turn to irritation with angels blowing trumpets. Who needs paradise when you can have Hell on earth?

Tough, sensitive, sharp, soft. I've been waiting for girls in leather jackets like this all my life. One of my tops of '89 and my dream date. Sigh! LN

SLEEPING DOGS WAKE: Understanding (One Little Indian TPLP/CD11) LP/CD

Sleeping Dogs Wake in the company of wolves where everything is subject to sudden metamorphosis. They begin two songs badly, with nursery rhymes that tweely lead listeners up a neatly trimmed garden path, before losing them in nightmarish wildernesses of noise. Herein things can only get better, and they mostly do. Sleeping Dogs Wake are what Siouxsie & The Banshees might have turned into if they hadn't retreated from the catastrophic consequences of their loud and long "Lord's Prayer" jams. SDW music also recalls Flux patrons' "The Fucking... Pricks" ideal of ripping the vocals away from a musical maelstrom in a way that resembles flesh searing from the bone. This fits with vocalist Karim's articulated desire to slough off her childhood and float free. When she and companion Dog Robert crank up

the erotic possibilities of noise, they turn the music inside out and leave it some place else. Its impact is at once affecting and disorienting. Elsewhere, they're less than rigourous, resorting to woo-woo whooshing sound effects that recall the lame picture "Company Of Wolves". Enough howling at the moon! At best Sleeping Dogs Wake are other-worldly, a mutant strain of lycanthropy and lysergy. BK

BUFFALO TOM: s/t (SST SST250) LP/MC/CD

One of the highlights of last year was the mighty wah-wah guitar sound of Dinosaur Jr's J. Mascis on "Bug". A year later he's twiddling the knobs for the debut from Buffalo Tom, and from the opening "Sunflower Suit" this has J's stamp all over it. The singer, Bill Janovitz, is so reminiscent of J's Neil Young drawl at times, it's untrue. Buffalo Tom escape soundalike comparisons though, because they possess some truly great songs.

"Impossible" features Mascis guesting on lead guitar - but it's on a track called "The Bus" that Buffalo Tom really kill. Those guitars SLAY! This is the strongest debut on SST for so long. I love it. PK

VARIOUS: Airspace! (Breaking Down Records BREAKLP1) LP

Charity for trainspotters. Doin' it for the bucks down Bristol way, an' why not? Airspace is a West Country charity producing large air beds to aid therapeutic movement for the mentally and physically disabled.

No arguments as to the worthiness of the cause from this local lad, quite whether this is the best way of raising money for it is another matter; kinda pales next to the current clean consciences craze among the world's guilty pop people, huh? My guess is that it'll go like shite off a shovel in the local indie barns. Elsewhere? Well...

Basically, most of the tracks invoke a bucket load of cliches that were tired before they got up, but if Close Lobsters' 'In Spite Of These Times' isn't "jangly", nothing is. On the other hand, Rodney Allen, Somerset's surrogate Braggers, shows you can be socially aware in rural England on 'Circle Line', and Remember Fun's 'Clearly Blurred' is.

Flatmates' 'Turning You Blue', an acoustic-led slab of sixties sweetness, the boisterous Beat Hotel's offering, 'Going Through It', and Rosehips' chaotic 'Crazy Kind Of Normal' stand firmly on their own, deflecting liberals' guilt at criticising charity LPs. However, 'Airspace!' is worth the pennies in any case. NC

THEE HEADCOATS: Headcoats Down! (Hangman HANG29UP) LP

The debut offering from Thee Headcoats is a sweat-sodden job if ever there was. Had the Brit Blues boom happened in '76, it would have sounded like this - Sex Pistols sing Muddy Waters. Now there's a thought.

With ex-Milkshakes, Prisoners and James Taylor Quartet ;personnel, the R&B influence is well to the fore, but it's mixed with a brash street menace where Blues is as much a musical acknowledgement as a reference to their amphetamine preference. "We thought disco was fuckin' dead" goes one line. Sounds like they long for the days of spit and spiked hair again. Every Delta and Eel Pie Island lick is safety-pin stuck like The Jam's initial sicksties soul shuffle on 'In The City'. The bleeding carcass of the Blues is stripped bare and irreverently reanimated. Now, how did it go... "Back in the garage with my mojo workin'..."? Coming to your local dancehall soon. NC

PHANTOM 309: A Sinister Alphabet (Tupelo TUPLP003) LP

Phantom 309 are a trio hailing from the Mississippi Delta.

Phantom 309's debut LP is produced by Jon Langford.

Phantom 309 play a kinda grunge rock, like Killdozer hitting Beefheart hitting the Gun Club.

Phantom 309 have a singer with a very gruff voice.

Phantom 309 produce all the right noises.

Unfortunately, apart from a coupla very brief moments, Phantom 309 have all the rightr sounds but just don't have the songs or the originality. Whereas Killdozer have the sheer raw energy and the songs to go with it (if not they'll cover someone else's!), P309 deliver an LP of gruff-rock where the LP just sounds so similar from start to finish.

Now, if only they could find the songs, then...! PK

VARIOUS: Ska-ville USA Vol 4 (Ska SKAR010) LP

THE LOAFERS: Contagious (Staccato RUDELP001) LP

Two new ska releases that demand an end to all this talk of revival - it should never have been started. Ska will always be around, to the annoyance of the SAW mainstream. Y'see it just don't have a nice safe image, it's unpredictable and much the better for it.

The fourth in the Yankee ska series is something of a mixed bag: Kingston copyists, rock steady, lovers, continental style ompah-la-la and even a punky ska stomp. In places it damn near blows your Docs off.

For those already familiar with them, most of the Ska (label) roster is represented: Bim Skalabim, Not Bob Marley, New York Citizens and Roland Alphonso, whose 'Phoenix City' has sadly lost much since its searing '66 inception.

'Ska-ville USA' is a compilation for converts and sceptics alike if only because it showcases the full range of ska interpretations. Stir it up and hear.

Meanwhile, Newbury's Loafers have finally brought their well-received live sound to vinyl. Produced by ex-Special John Bradbury, the Coventry influence is undeniable.

A decade ago Dammers and co. took a melancholic, brooding ska turn to the top and defined the sound of the time. The Loafers' particular ska train sounds out of line with today's funsters however, despite the 'Z Cars' theme.

With a vocalist sounding uncomfortably like Terry Hall, 'Contagios' is a brave debut. Shades of bright bounce, such as The Pioneers' 'Time Hard' are countered by streams of rainy Englishness like 'The Undertaker' that give the set a vitality that begs praise. The next step? Who knows, but if you're wearing quality, it's bound to be sure-footed. NC

THE DELMONAS: s/t (Hangman HANG28UP) LP

If this band didn't exist, Russ Meyer would have to invent them!.... Yes, that good, children.

The Delmonas are the twin guitar/kitty call vocals of Ida Red and Ludella Black; The Delmonas are the sleaziest piece of meat on the beat.

ARCHEOLOGY

BIBA KOPF DIGS PUNK

CONFLICT: The Ungovernable Force - Standard Issue '82-'87 (Mortarhate LPMORT40) LP

CONFLICT: Against All Odds (Mortarhate LPMORT60) LP

VARIOUS: Grind Crusher - The Earache Sampler (Earache MOSH12) LP/CD

BRUTAL OBSCENITY: It's Because Of The Birds And The Flowers... (CMFT CMFT002) LP

The geology of punk is about strata credibility. The music is judged according to hardness. The lower down the scale you go the harder the music gets. Rock hard riffing hurtling along at tremendous speed? That would make the ideal '80s punk group a meteor, but the reality is a lot more earthbound. Scanning the British landmass reveals an area of largely extinct volcanoes. Where some still occasionally sputter into life, they rarely belch fire and lava. They dribble.

The hardcore of groups accreting to the Midlands label Earache constitutes the most knuckleheaded phenomenon to emerge from the Black Country since Slade. Their response to the rapid deterioration of life on earth is a sullen simmering simian resentment to utterly humourless only a slow-witted radio DJ abjectly terrified of appearing old and out of it would froth up an apology of a case for them. Anyway, if speed is ever the only criterion, then these - NAPALM DEATH, MORBID ANGEL, TERRORIZER, BOLT THROWER & more (and dafter) - are already left at the starting post by HUSKER DU's "Land Speed Record" and the first MEAT PUPPETS EP.

Occupying a stratum above hardcore, the surface of Dutch group BRUTAL OBSCENITY's music crumbles into a greater range of expressions, covering bootboy bellowing, varied rates of change, harshly fletted acoustic guitars and outright thrash. Like their countrymen THE EX, there's joy to be had in their rapidly looping and multiplying guitars.

CONFLICT demand a geology of their own. They penetrate the various levels of punk going back to 1982. If they ripple rock with a vein of monochrome, it is always sharp contrast black and white. Also, they unearth different ways of dramatising issues, albeit without shattering their fundamentalist faith in guitar noise. The 'Standard Issue' compilation is never less than invigorating, the anarchic farces of "The Serenade Is Dead" EP especially so, what with their breathless 180 second indictments of every evil known to man. Two years on, the newest CONFLICT record 'Against All Odds' demonstrates new possibilities for punk in the heavy dub closing the side-long title track. But their sense of irony hasn't grown any lighter. "The Greatest Show On Earth" is as laboured as McLaren's "The Great Rock And Roll Swindle". And that's about as laboured as punk can get. Otherwise there's some valuable confrontation to be mined from the CONFLICT vein of punk yet.

This is their third album (where can I get the other two? Are they this good?) and is a staggeringly unpleasant authentic CD-hostile killer. It's basic garage/R'n'B that, for once, manages to capture that Count 5 feeling, like sampling never existed.

On their version of 'Kiss Me' (as in "Honey, Honey"...) The Delmonas are campy, vampy prick-tease chicks who won't go all the way. Then they really turn it on with a version of The Premiers' 'Farmer John', transforming the homely, hootenany hoe-down of the original into a sinister she-devil lesbian bike gang threat of rural pillage.

"Farmer John I'm in lurve with your daughter" has never sounded so mean... These girls really show The Lunachicks a clean pair of stillettos.

Who are The Delmonas? Where do they come from? All I know is that they're no-good thrash going straight to Hell.

Yes, that good. LN

LOWLIFE

Godhead (Nightshift LOLIF 8)

Lowlife still hover on the margins, probably more because of their own non-careerist choice than any disinterest on behalf of the crowds. The bowed, plucked bass, the slicing, billowing guitar, the bass profundo tonsils, the general major chord/minor gothic atmosphere (yes, the ex-Cocteau Will Hedges is a Lowlife), the tendency to write the word 'Northern overcoat' when near them, it's all here, as are the songtitles - "Never Ending Shroud", "Drowning Leaves", "River Of Woe" point the way. Maybe it's in the way Lowlife never evolve or offer us a challenge; but they don't step outside the songs to see if there's another way, which sounds like their tragedy but ends up being ours if we don't take notice. If this feeling of a protective layer stops us falling inside, then it's only through only dogged perserverence that the tiniest of mood swings or instrumental aberrations comes to light, and then Lowlife suddenly sounds free - the opening "In Thankful Hands" and "Never Ending Shroud" are the loveliest swoons, "Missing The Kick" and especially "Bittersweet" are lighter and even commercial, "I The Cheated" more acoustic, "Forever Filthy" more uptight and threatening to sprawl. Which Lowlife never do, as if it's not up to them to move, but up to us. Fair enough, but they make it hard. A perplexing group if ever there was one. MA

JAD FAIR AND DANIEL JOHNSON

50 Skidillion Watts JAD009) LP/MC/CD

Jad is Mr. Half Japanese, garage supremists, truly the last gang in town, the last word in Ability Orientated Rock, Mo Tucker's dinner party guests, and Daniel Johnson is, uh, Daniel Johnson, star in his own private firmament, maker of "Hi, How Are You?" and according to those who know him, veering on the eccentric. And don't mention acid. A marriage made in North-East America. Their joint album is the last word in minimalist bargain-basement bedsit recording too, with geeky geetars, plonking pianos - get that cat outa here! - peaky percussion, and veering vocals, and tales of kicking the dog (the best track), walking downtown, buying a beer, meeting Roky Erikson, dribbling, I dunno...a measly 31 tracks long, "DJ And JF" is stuffed full of enlightenment all the way. They cover Rodger & Hammerstein's Happy Talk, Lennon & McCartney's Tomorrow Never Knows, Phil Ochs's Chords Of Fame...

Listen, I'm not sure what more to say about this. The editor says "cute and adorable" are the only two adjectives worth using. I didn't want to mention acid (OK, it's only recently become an adjective) but they did first, with "I Did Acid With Caroline," ("and we were one"). But if Acid scrambles, is it people make records. There is an art to frayed-edge primitivism, and DJ and JF are pros, if not Syd Barrett. Remember, the quality of mercy is not strernms. MA

GALAXIE 500

Today AURORA/SEMAPHORE

Galaxie 500 (above) are from Boston, they're a trio, singer/guitarist /songwriter Dean Wareham is originally from New Zealand, they merge 99% of my favourite influences, Velvets, Feelies, Television, Flying Nun (Verlaines, Chills) and are the last word EVER in plaintive guitar classicism. Which says it all really. Except to add that after months of postponing, Today (already a year old) is released in the UK. Oh, and that Sonic Youth and Throwing Muses love them. Groups this special come around as rarely as all of the above - I hope I'm not building this up too much for you, but I haven't kicked them out of bed for eight months now.

I mean, it's not as if the cover is anything more than a bit of type and some trees. But "Today" does open up with "Flowers" which goes "I can hear you when you're sleeping/ and I can hear inside your dreams," The melody is equally as delicate, wistful, dreambound, and unfolds with a guitar solo, the first of many curling, delicate, dreambound solos that often end in a sigh of feedback. Such is the atmosphere. Dean's voice is one of those strained types that really shouldn't have to compete, but s forced too - the rhythm section is as simple as arithmetic. "Pictures" is even more fragile, "Parking Lot" and "Oblivious" more chirpy, Jonathan Richman's "Don't Let Our Youth Go To Waste"the one prolonged scrape, up and down, round and round, "Temperature's Rising" as excitable as forlorn can get, "Instrumental" likewise without words, and "It's Getting Late", and "Tugboat" the two most aching ballads of the decade. Do you get the picture I love this album? Every once in a while, if you're lucky, you flip. Do it Today. MA

CLASSIFIEDS

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ROLLERCOASTER RECORDS have got a new list together, packed full of indies. Deletions/rarities also bought and sold. SAE/IRC for list To: 21 The Garlings, Aldbourne, Marlborough, Wiltshire SN8 2DT. More fanzine titles wanted, editors phone (0672) 40429

Please send all your lists for wanted records stating prices you are willing to pay including P+P for all those hard to find deleted limited edition indie major records from Bros to The Fall, Sex Pistols, Christian Death, etc etc. Anthony Langan, 2 Kennedy Drive, Little Lever, Bolton BL3 1PB

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FREE CATALOGUE stuffed with indies/alternative music. Send large SAE (or 2 x IRC) to: Small Wonder Records, PO Box 12, Stowmarket, Suffolk IP14 4XA or ring (0499) 781909 or fax (0449) 781951

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WANTED

Back issues, 'The Catalogue': issues 1 and 3, 1983, issues 13 and 14, 1984 and issue 27, 1985. Willing to pay £5 each. Write to: Geir Yven, Bogsnesvn 12A, 5460 Husnes, Norway

HELP WANTED

To compile my book about Punk/New Wave bands from '76-'81, so if there are any ex-members from any Punk/New Wave bands or any readers out there who can help please get in touch with me: Alan Cadenhead, 9D Jamaica Tower, Dundee DD3 7TY, Scotland

PUBLICATIONS

PUPPYLOVE fanzine - 30 p and A5 SAE - 32 pages including Wildhouse, Jesus Couldn't Drum, Raw Herbs, Fierce Recordings, Driscolls, Deep Freeze Mice, St. Christopher, others - 4 Rudyard Close, Loughborough, Leics LE11 0EN. Toothsome!

FIST - A3 zine - Wire, Big Stick, K. Acker, J. Diski, Septic + more. Why hide? c/o 123A Rushey Green, Catford, London SE6 4AA. £1.50 + 50p P+P

SERVICES

KNIGHTS TEMPLAR - MERCHANDISING (badges, stickers, postcards, fanzines made to order) and PROMOTION (all formats serviced to media - Europe) FOR THE INDEPENDENTS! For more info: Suite 113, The White House, Lumby Hill, Monk Fryston, LS25 5EB, Yorkshire (0977) 683288

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CHARTS

UK INDEPENDENT CHARTS JULY 1989

Compiled for The Catalogue by MRIB, 3 Montague Row, Londo W1 Tel: (01) 935 0346 Fax: (01) 935 0111

SINGLES

1	Here Comes Your Man	Pixies	4AD
2	Sally Cinnamon	Stone Roses	Silvertone
3	Sealed With A Kiss	Jason Donovan	PWL
4	Right Back Where We Started	Sinitta	Fanfare
5	Sit Down	James	Rough Trade
6	Joy And Pain	Donna Allen	BCM
7	Children Of The Revolution	Baby Ford	Rhythm King
8	Zobi La Mouche	Les Negresses Vertes	Rhythm King
9	Just Keep Rockin'	Double Trouble & The Rebel MC	Desire
10	Voodoo Ray	A Guy Called Gerald	Rham
11	Paradise	Birdland	Lazy
12	Say No Go	De La Soul	Big Life
13	Just Like Heaven	Dinosaur Jr	Blast First
14	Not Listening EP	Snuff	Workers Playtime
15	Joe	Inspiral Carpets	Cow
16	Made Of Stone	Stone Roses	Silvertone
17	Psychonaut	Fields Of The Nephilim	Situation Two
18	Helyom Halib	Capella	Music Man
19	Plastic Bag EP	Eat	Fiction
20	Work It To The Bone	LNR	Kool Kat

ALBUMS

1	Stone Roses	Stone Roses	Silvertone
2	Tranzophobia	Mega City 4	Decoy
3	Ten Good Reasons	Jason Donovan	PWL
4	Double Live	Butthole Surfers	Latino Bugger Veil
5	Doolittle	Pixies	4AD
6	When In Rome, Kill Me	Cud	Imaginary
7	Barbarous English Fayre	King Of The Slums	layhard
8	Hope And Despair	Edwyn Collins	Demon
9	Anywayawanna	Beatmasters	hythm King
10	Love Is Hell	Kitchens Of Distinction	One Little Indian
11	Counterfeit	Martin Gore	Mute
12	3 Feet High & Rising	De La Soul	Big Life
13	Time Between	Various	Imaginary
14	Phorward	Shamen	Moksha
15	It's Beginning To And Back Again	Wire	Mute
16	Up	Perfect Disaster	Fire
17	Sitting Pretty	Pastels	Chapter 22
18	Live	Electro Hippies	Necrosis
19	Bury The Debt	Doom	Earache
20	Superfuzz Bigmuff	Mudhoney	Glitterhouse

US INDIES

Compiled for The Catalogue by Rockpool from its Power Radio, College Radio, Retail & Club Charts (WOC: weeks on chart/LC: last chart/TC: this chart)Compiled 3rd July 1989

WOC	LC	TC			
5	4	1	Naked Raygun	Understand	Caroline
-	-	2	Lemonheads	Lick	Taang!
-	-	3	Happy Flowers	Oof	Homestead
-	-	4	24-7 Spyz	Harder Than You	In Effect
-	-	5	Pussy Galore	Dial M For Motherfucker	Caroline
-	-	6	Butthole Surfers	Double Live	Touch & Go
-	-	7	De La Soul	Me Myself & I	Tommy Boy
5	7	9	Soul Asylum	Clam Dip & Other delights	Twin/Tone
-	-	10	Greater Than One	London	Wax Trax

US IMPORTS

WOC	LC	TC			
5	10	1	Ultra Vivid Scene	Mercy Seat	4AD
10	1	2	Boxcar	Freemason	Nettwerk
-	-	3	Die Warsaw Synfony	Land Of The Free	Desire
10	2	4	Tackhead	Ticking Time Bomb	World
-	-	5	Alien Sex Fiend	Haunted House	Anagram
5	5	6	Wolfgang Press	Raintime	4AD
-	-	7	Poesie Noire	Poesie Noire	Antler
5	3	8	Keith LeBlanc	Einstein	Nettwerk
-	-	9	What? Noise	Vein	Cut Deep
5	7	10	Lords Of Acid	I Sit On Acid	Kaos

Rockpool, 83 Leonard Street, 2nd Floor, New York NY10013, USA 1 (212) 219 0777

RADIO SPOTLIGHT

210 FM
Thames Valley
102.9 and 97 FM

Now broadcasting on FM to Berkshire, Hampshire and south Oxfordshire, 210 features a free format three hour evening show (Mon-Fri, 7-10pm), with the overall aim of providing an outlet for UK and international new music in the rock/pop arena, mixed with tracks from the past, new releases and interviews. The criteria given by host *Karyn Hay* is her own eclectic taste and "good songs". Monday nights between 9 and 10pm, Karyn is joined by Barry The Fence to feature a run-down of gigs in the region and demos from new, unsigned bands in the broadcast area, an aspect of the show both presenters stress as important.
In the run-up to the Reading Festival the show will include special features on largely independent bands performing there.
The range of music broadcast is indicated by this partial playlist:

"There She Goes" ..... The Las
"Brand New Toy" ..... The Jeremy Days
"Ship Of Fools" ..... World Party
"Love Love Love" ..... Pere Ubu
"Everything's Different Now" ..... Til Tuesday
"Container Love" ..... Phillip Boa & The Voodoo Club
"Never Enough" ..... Jesus Jones
"Grin" ..... The Wonderstuff
"Batdance" ..... Prince

Records, info to:
Karyn Hay
210 FM
PO Box 210
Reading
Berkshire RG3 5RZ

RADIO CHARTS

The only UK poll of alternative radio play from the best new music shows in the land

Band Of Susans
Love Agenda (Blast First LP)
The Clean
In-A-Live (Flying Nun 12")
Dinosaur Jr
Just Like Heaven (Blast First 12")
Dr & The Crippens
Rhaphanadoris (Manic Ears LP)
The Fall
Seminal Live (Beggars Banquet LP)
Inspiral
Carpets Joe (Cow 12")
James
Sit Down (Rough Trade 12")
Kariya
Let Me Love You For Tonight (Sleeping Bag UK 12")
King Of The Slums
Barbarous English Fayre (Playhard LP)
KMFDM
UIAOE (Deutschland Strikeback LP)
Lemonheads
Lick (World Service LP)
Lemonheads
Luka (Taang! 7")
Les Negresses Vertes
Zobi La Mouche (Rhythm King 12")
Mega City 4
Tranzaphobia (Decoy LP)
Mercyland
No Feet On The Cowling (Tupelo LP)
Pixies
Here Comes Your Man (4AD 12")
Prince
Batdance (WEA 12")
Stone Roses
Stone Roses (Silvertone LP)
Two Nice Girls
Two Nice Girls (Rough Trade LP)
Various
Mixdown Vol 1 (Sleeping Bag UK LP)

ROUGH TRADE

A.R. KANE

'POP'

Seven Inch: *RT 239*
Twelve Inch: *RTT 239*
Four Track CD: *RT 239 CD*

SHELLEYAN ORPHAN

'SHATTER'

Seven Inch: *RT 217*
Four Track E.P.: *RTT 217*

RAVEN MAIZE

'FOREVER TOGETHER'

Seven Inch: *LIC 014*
Twelve Inch: *LICT 014*

PAUL SIMPSON presents SIMPHONIA

'CAN'T GET OVER YOUR LOVE'

Seven Inch: *LIC 028*
Twelve Inch: *LICT 028*

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